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THE  
ALPHABET;  
TERENTIAN METRES;  
GOOD, BETTER, BEST, WELL;

AND  
OTHER PHILOLOGICAL PAPERS:

BY  
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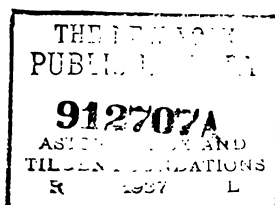
WITH  
A LETTER  
ON THE REV. J. W. DONALDSON'S VARRONIANUS.

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## CONTENTS.

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	Page
LETTER to Professor Long on Mr. Donaldson's Varronianus	1
The Alphabet . . . . .	13
The Articles . . . . .	116
Auxiliary Verbs . . . . .	120
Conjugation . . . . .	127
Conjunction . . . . .	133
Terentian Metres . . . . .	137
Good, Better, Best, Well . . . . .	151

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A

PREFATORY LETTER,

WITH REMARKS ON THE VARRONIANUS OF  
THE REV. J. W. DONALDSON.

---

MY DEAR LONG,

As you were kind enough to express an opinion that my articles on the Alphabet in the 'Penny Cyclopædia' might be of service to the pupils of your class, and possibly to others, I have readily acceded to the wishes of the publishers, that they should be thrown into a more compact form. As my contributions on this subject have been spread over a considerable space of time, now I believe twelve or thirteen years, and consequently have been written at long intervals from one another, it will doubtless be found that there is in some respects an inexpedient variety in form and arrangement, and occasionally I fear, a something of repetition. These however are minor matters, so that I feel less regret that my engagements preclude me from putting what I have written into a new dress, or doing more than insert a few additions and corrections.

I have also deemed it expedient to include in the present republication five other articles, which I contributed to the same work, and which bear upon questions of pronunciation, orthography, and grammar, viz. those under the heads, Article, Auxiliary Verbs, Conjugation, Conjunction, and Terentian Metres. Lastly, I have taken the liberty of adding thereto an essay on the so called anomalies of the words *good*, *better*, *best*, and *well*, and the equivalent forms in the Gothic and classical languages. This essay grew out of a paper which I recently read before the Philologi-

cal Society of London, and which would have found its place in the published abstracts of that body, but that new arguments presenting themselves in the interval between the reading and the going to press, swelled the paper to a bulk which exceeded the reasonable limits of such a publication. Under this feeling I requested and obtained permission from the council of that society to withdraw that portion of my essay which had been read, and thus I am now able to publish the whole in a connected form.

The intention of republishing the articles on orthography, &c. was considerably damped by the report that a work on the History and Analysis of the Latin language was about to issue from the pen of one who formerly attended your lectures on the Greek language at University College, and afterwards ran a distinguished career at Cambridge—I refer to the Rev. J. W. Donaldson, late fellow of Trinity College. But the appearance of the ‘Varronianus’ has, to speak candidly, wholly removed the doubts which its announcement excited. In expressing myself in this frank and decided manner, I am desirous to trespass a little upon your time while I make a few comments on the new work. In this you will make allowance for one, who having held the Professorship of Latin in University College for thirteen years, feels a lively interest in the subject, and I know no one better able to set the proper value on my remarks than my successor in that chair.

Of the ten chapters into which the ‘Varronianus’ is divided, one half are given to ethnological disquisitions and the consideration of certain fragmentary languages which the author conceives to have a close affinity with the Latin. The last five chapters deal with the Latin itself, the first among them being chiefly devoted to a reprint of the oldest specimens of the language. Only with the seventh chapter therefore, viz. ‘the Analysis of the Latin Alphabet,’ commences that portion of the work which bears upon our present subject. On the merit of this chapter I feel myself debarred from speaking, by the fact, that excepting

certain matter and ideas acknowledged to have been extracted from Jacob Grimm's 'Deutsche Grammatik,' and Müller's 'Etrusker,' the great bulk, so far as regards the consonants, is taken utterly without acknowledgment from the 'Penny Cyclopædia' itself, viz. from the very articles about to be republished in this volume. I am led to make this observation, not from setting any undue value upon the materials thus treated as public property—for most assuredly I should not have felt myself justified in founding upon them any claim to more than the credit of a useful labour—but the low value is not a sufficient excuse for the appropriation of an aggregate of six pages or more, in the compass of a chapter, without the slightest allusion to the source whence it was obtained. In proof of what I say, you will find in

p. 191-2 portions of §§ 1, 2, 5, 6, of article B.

194	„	2, 3, 10. of P.
195	„	2, 3, 4, 6, of M.
196-7	„	1, of C.
198	„	2, of H. 3, of C.
200-1	„	6, of G. 4, of C.
202-3	„	2, 5, 9, of C. 4, of G. 7, of L.
204	„	9, of H.
207	„	4, of D.
208	„	2, 11, of T. 2, 10, 12, of N. 9, of D.
209	„	4, 5, of D. 1, 2, 3, 5, of L. 2. of B.
210	„	6, of L.

It is true that the extracts are not verbatim copies, for frequently there is a something omitted or added, and not uncommonly the author has taken the pains to arrange in alphabetical order what I had put together with less care; and again, where I may have spoken of the loss of an *s* or *m* at the end of a word, he may say, in the more sounding language of the Sanscrit grammarians, that the word has undergone the influence of the *visarga* or *anusvârah*. But the evidence of his having drawn from the sources I refer to is found in such facts as his employing the *same nine* illus-

trations in p. 194, the *same eight* in p. 203, the *same eleven* in p. 208. Indeed the extent to which he has used the contents of the 'Penny Cyclopædia' is sufficiently proved by the circumstance, that in his index of French words illustrated in the course of his book, (for he has deemed these little matters worthy of such notice,) 74 out of 111, *i. e.* precisely two thirds, are references to matter in his text which has been thus borrowed without acknowledgment. Nay, he even starts with the spoils of a former foray. You may perhaps recollect that in the article Alphabet, I threw out certain ideas in reference to the law which regulates the order of the actual alphabet, and gave what I thought an explanation of the tradition, that there were at one time but sixteen letters, or rather four quaternions in the alphabet. This idea, I find, reappeared, without any reference, in the 'New Cratylus,' whence indeed it has been since transferred to a work by a third writer, with an acknowledgment of Mr. Donaldson's paternity. I had concluded that the discovery (to apply a great name to a little thing) had been made, as is so often the case, independently by two parties, and thought no more of it. Of course my impression is now altered, and I may be excused for pointing out to you, that the first half of page 49 of the 'Varronianus,' though taken last from the 'New Cratylus,' is, with one trifling (and I believe erroneous) difference, borrowed ultimately from the article Alphabet, ('Penny Cyclopedia,' p. 380, 2nd column, &c.) Now, whatever may have been the motives for silence as to the sources whence he has derived his information in these matters, at any rate a want of room for reference cannot be pleaded in a book so overloaded with the names of German, French, Italian, and other writers. To the 'New Cratylus' itself reference is made some fifty times; To C. O. Müller, forty; To Niebuhr, at least twenty times. The pages also swarm with the names of Lepsius, Grimm, Klenze, Bopp, Pott, Lobeck, Grotefend, Bunsen, Boeckh, Schlegel, Wachsmuth, &c., as well as with the more mu-

sical array of Lanzi, Varchi, Passeri, Sacchi, Visconti, Vermiglioli, Micali, Campanari, &c. ; nor has my personal vanity been offended, as I have my own share of praise awarded *nominatim* in a note to p. 277.

The eighth chapter, on the Latin case system, exhibits many of the peculiarities of our author ; and how far it is satisfactory may be inferred from the following result.

In page 234, he asserts, on very insufficient data, " the interchange and confusion of the locative, ablative, genitive, and objective notions," and I know not why he omits in this category the nominative and vocative, seeing that his evidence bears still more directly upon them. Now such a doctrine once admitted of course nullifies a large half of the syntax of language. But his explanation is as follows : " These and other difficulties of a similar nature are purely metaphysical. The solution of them, which appears most satisfactory, is that which would refer this interchange to the ultimate convergence of the ideas of location, causality, possession, derivation, &c., in the one great consciousness of objectivity."

As a specimen of the mode in which our author conducts his analysis of the Latin verb (c. ix.), the following may be taken (p. 253) :

" The perfect of the vowel verbs is terminated by *vi* or *ui*. If we had any doubt as to the origin of this suffix, it would be removed by the analogy of *potui* for *potfui* = *potis-fui*. Accordingly *ama-vi* (= *ama-ui*), *mon-ui*, *audi-vi* (= *audi-ui*), are simply *ama-fui* = *amare-fui*, *mon-fui* = *monere-fui*, and *audi-fui* = *audire-fui*. . . . Similarly *ama-vero* = *ama-fuero*, &c."

Now our author here forgets that the very form *fui* (as he himself indeed admits three pages before) was originally *fuvi* from the ' vowel verb' *fu*. Hence, by his own theory, *fuvi* = *fu-fui*, which again = *fu-fuvi* = *fu-fu-fui*, and so on ad infinitum. In fact he has got into the same interminable series as a rival philologist, who, in a book just published, tells us that *lovest* = *love-hast*, which prin-



ciple once admitted, gives us also the equation *hast* = *have-hast* = *have-have-hast* = &c. &c. &c.

The tenth and last chapter of the work has for its subject what the author calls "the constitution and pathology of the Latin language." In this chapter (p. 277, note), he has done, as I have already said, a something in the way of reference, since he directs "the reader who desires a more copious induction to an excellent article on the subject in the 'Journal of Education,' (vol. ii. p. 344, sqq.)" But he does not refer to the article in the 'Penny Cyclopædia' on the Terentian Metres, although this too has been called in aid by him; neither does he tell his reader that the whole framework of his argument, together with all the details in support of it, are drawn, I believe I may say exclusively, from the two papers I speak of. Nay even a portion of a note (p. 275), upon a subject scarcely connected with the business of the chapter, has a marked resemblance to two other articles in the 'Journal of Education' (iv. 356), and the 'Penny Cyclopædia' (v. *Arsis*); and indeed the whole of this note, though professing to open a new discovery, teaches what has been taught in the Latin lecture-room of University College ever since the year 1828, and I believe elsewhere too. In saying above, that the author of 'Varronianus' has borrowed all his details from the sources mentioned, there must be a slight qualification as to the following matters. Having given my explanation of the principles which govern the pronunciation of the Latin language, our author takes three examples, in two of which he misapplies them. Thus in Terence, *Heaut.* v. 5, 16, what he calls the *old* reading is,

"Gnate mi ego pol tibi dabo puellam lepidam quam tu facile ames," which he directs to be read as follows :

"Gnáte m'yó pol tí do pullam lépidam quam tu fail' ames."

To this I demur, for several reasons,—1. *Tibi dabo* cannot be reduced to a trochee, unless the *o* be followed by

a vowel in the next word,—2. Although *päter*, *söror*, *puer*, often require an abbreviation into a monosyllabic form, it is unsafe and contrary to the fact to assume that a Roman in the same way abbreviated "*puella* and any words that express the nearest degrees of family relationship." For example, no instances occur in Terence or Plautus, where *mäter* and *fräter* are so degraded.—3. The reading of the Codex Bezae, and therefore probably the *oldest* reading, is *dabo illam* without *puellam*, in which case *tibi dabo illam* gives an excellent ditrochæus in *tí dab' illam*.

Another instance of originality on the part of our author in the present chapter is in the attempt to define the pronunciation of the following line from the *Phormio* (v. i. 37)—

"Sed per deos atque homines meam esse hanc cave resciscat quisquam"  
where we are told that *homines* is a monosyllable, and that *meam* is not elided before *esse*. Mr. Donaldson's Greek scholarship might have suggested to him that *deos* was here a monosyllable, so that the line would run—

"Sed pér-dyos atq' hom'nés meám'se hanc cáu resciscat quísquam."

By which pronunciation the difficulties introduced by Mr. Donaldson are removed, and that full pronunciation and emphasis is secured to *meam*, which the whole force of the sentence requires.

Neither can I assent to the doctrine (p. 278) that *facile* is a mere 'anacrusis,' i. e. an unaccented monosyllable before Scipio in the Cornelian epitaph. These are minor points, but I cannot help regretting that in adopting my view that the French language, as regards number of syllables, more closely approaches to the Latin pronunciation than even the modern Italian, he has read my arguments so hastily as to put them into a different, and what appears to me, a contradictory form. But it would require too great a space to enter into the necessary details in explanation on the present occasion.

The first five chapters of the 'Varronianus' contain, as

I have already said, certain ethnological disquisitions, and an examination of the remnants still existing of the Scythian, Umbrian, and Etruscan languages. I believe that I only agree with yourself in setting little account by the attempts to investigate the migrations and intermixture of nations some three thousand years ago, through the medium of a few historical fragments or incidental allusions, and the so called etymological analysis of ethnic names. How ill calculated the latter are to serve as safe guides is evident from various considerations, but from none perhaps more than the simple fact that nations are rarely called by the appellation which they themselves claim; nay that the names thrust upon them are in some cases almost as various as the tribes with whom they are thrown into contact. Thus one nation in central Europe is called by the French, *Allemands*; by the Italians, *Tedeschi*; by the Russians, *Nemitz*; by the Esthonians, *Saks*; and by the Swedes, *Tysk*; while among ourselves they have the appellation of *Germans*; and their own name is *Deutsch*. Mr. Donaldson has himself exhibited (including his own) eight interpretations of the unhappy term 'Pelasgi,' of which of course not more than one, and possibly not one, is correct. Almost the only safe modes of dealing with the affinity of nations, as it seems to me, are founded on the physical structure of the man and the character of the language, so that our author seems to be applying his powers in the wrong direction, when he hopes to draw an explanation of the Etruscan fragments from an ill-established affinity between the Etruscans and Scythians. The result is just what might have been expected, and our knowledge of the Tuscan tongue stands much where Niebuhr left it, viz. that probably AIFIL RIL = *vixit annos*, but that we must still wait for a second equation in order to determine the two unknown quantities. At any rate Mr. Donaldson's endeavour to found the title of *ril* to the sense of *year*, on the possibility that it may signify 'moving water,' like the Greek  $\rho\epsilon-\omega$ , &c., is somewhat unsatis-

factory work. Nor is his extract about *annus* and *anna*, as applied to the 'sun' and 'moon,' in point, for though the special character of a year is, that it returns like a 'ring' into itself, a river, whatever its motion be, does not find its way back to its own source. In speaking of the remarks about *annus* and *anna* as an 'extract,' we have spoken designedly, because here again the author uses his ordinary licence, although he makes no reference to the article in the recently published 'Dictionary of Antiquities' (v. 'Calendar, Roman'). That his eye may have been drawn in that direction is rendered probable by the fact that the very article preceding in that Dictionary was written by himself. But throwing this little matter aside (and taken by itself it would not deserve even a passing word), we repeat that Mr. Donaldson's etymological dealings are not marked with that caution which alone can secure probable results. Accordingly there is but little indeed that is satisfactory in his examination of Scythian, Umbrian, and Etruscan words; and of the small residue it is impossible, without examination, to say how much is due to Lepsius, Lassen, &c.

There remains then but the advantage of having the monuments of the old Roman language usefully collected in a compact form. Even this he has not granted us, for the extracts in the sixth chapter are, in the majority of instances, taken from secondary sources, or at any rate exhibit considerable differences, when compared with the engraved fac-similes of the originals.

Thus—1. In the *carmen*, or as Mr. Donaldson calls it, the Litany of the Fratres Arvales, Orelli, to whom our author refers, inserts *alternip*, where the plate of Marini (XLI.) has indeed some careless marks at the end of *alterni* or *altern*, but certainly not a *p*, as may be at once seen by comparison with the *p* of *advocapit* and *pleores* thrice repeated, so that the remark of Mr. Donaldson, that *alternip* may possibly be an adverbial form may be put aside. In the same inscription Orelli and our author have in-

serted *introierunt et*, where the stone has, what is quite sufficient, *introieret, i. e. introiere et*.

2. In the S. C. in favour of the Teiburtes, Mr. Donaldson has written at full length nine words which in the original are abbreviated. Now one of the many objects of such reprints is to familiarize a student's eye with the ordinary abbreviations, such as SCR. ADF., and at any rate it is without example in such inscriptions to write a *praenomen* as *Lucius\** at full length. There is also an inaccuracy in the 12th line.

3. The second epitaph (and by the way the oldest as an inscription) of the Scipios, six lines long, differs in five points from the copperplate in Grævius (iv. 1835). Thus to bring them into agreement, *hunc oino* should be one word; *cosentiunt* should exchange its *u* for an *o*; *Scipionem* must be deprived of its *m*; the first letter of *apud* exists on the stone and should not be marked as a supplied letter; *aediles* should be *aedilis*.

4. In the Bacchanalian inscription, line 5, read *dequeeis* as one word; 7, *nequis*; 10, *nequis*; 12, *promagistratuo*; 13, *posthac*; 15, *nequisquam*; 19, *oinvorsei*, not *oinversei*; 20, *inter ibei* (two words); 30, *inagro*.

And generally in all these inscriptions the author has at his pleasure, or at the pleasure of the intermediate transcribers, inserted or omitted the stops (a proceeding the more objectionable as these often afford the only means of dividing words), besides an insertion of apostrophes, accents, &c. He also is inconsistent and irregular in his use of *u*, *i*, and *j*, where the engraved letters are of course only *V* and *I*.

As the preface of a book is usually the last written, so it is sometimes expedient for a reader, after perusing the body of a work, to return to the preliminary pages in order to judge how far the intentions of the author have been fulfilled.

\* Of course there is no objection to a *praenomen* being written at full length in a family vault, where the parties being all members of one *gens*, the *praenomen* is almost the only distinction.

In the present instance, after a complaint that "Latin scholarship is not at present flourishing in England," and after a warning that, "a return to the Latin scholarship of our ancestry can only be effected by a revival of certain old fashioned methods and usages which have been abandoned perhaps more hastily than wisely in favour of new habits and new theories," our author finds an excuse for our ignorance of modern Latin philology, in the fact that "there is no manual of instruction," . . . that "though there is already before the world a great mass of materials, these are scattered through the voluminous works of German and Italian scholars, and are therefore of little use to him who is not prepared to select for himself what is really valuable, and to throw aside the crude speculations and vague conjectures by which such researches are too often encumbered and deformed." His wish, therefore, he goes on to say, has been "to produce within as short a compass as possible a complete and systematic treatise on the origin of the Romans, and the structure and affinities of their language," a work which, among other objects, "might furnish a few specimens and samples of those deeper researches, the full prosecution of which is reserved for a chosen few;" and he concludes with a hope that "his book may contribute in some degree to awaken among his countrymen a more thoughtful and more manly spirit of Latin philology." I may further add, that in his dedication to a distinguished scholar he expresses his thankfulness that, "in an early part of his career he met with a guide" (in that scholar) "who was both willing and able to point out to him" (as a philological student) "the straight and steep and narrow road which leads to the temple of truth."

How far the sentiments and intentions avowed in this preface are in agreement with the execution of the 'Varroianus;' and how far Mr. Donaldson is justified in leading his readers to suppose that he has drawn from German and Italian, to the exclusion of English sources; when in fact, of the four chapters, which alone out of the ten bear

directly upon the analysis of the Latin language, he has borrowed a great part of two from the productions of one English writer, to say nothing of various other passages scattered through the book; and thirdly, how far he is entitled to put his work forward as a *complete* treatise on the structure and affinities of the language, when he has said nothing on the formation of the pronouns and numerals, nothing on the comparatives and superlatives, nothing on the derivation of substantives and adjectives—all these questions, together with the value of those speculations which are really original, I leave to the judgment of yourself and such others as may see this letter, or read the book itself. But as regards the licence exhibited in borrowing without acknowledgment, I have deemed the statements which I have made only due to Messrs. Knight as proprietors of the ‘Penny Cyclopædia’ and ‘Journal of Education,’ and in some measure perhaps to myself, as I might otherwise with a hasty reader have incurred the suspicion of having myself in this volume made an unauthorised use of the ‘Varronianus.’

Believe me,

MY DEAR LONG,

Yours very truly,

T. HEWITT KEY.

*University College, London,*

*May 18, 1844.*

*To George Long, Esq. M.A.*

Late Fellow of Trinity College, Cambridge;  
Professor of Latin in University College, London.

## THE ALPHABET.

---

**A**LPHABET is the name given to the series of letters used in different countries at different times. The term is borrowed from the Greek language, in which *alpha*, *beta*, are the first two letters; or if we go a step farther back, we should derive the word from the Hebrew, which gives to the corresponding letters the names *aleph*, *beth*. Thus the formation of the word is precisely analogous to that of our familiar expression, the *A, B, C*; and some writers have found a similar origin for the Latin name given to the letters, viz. *elementa*, which, it must be allowed, bears an extraordinary similarity in sound to the three liquids, *l, m, n*; but, to make this derivation satisfactory, it should be proved that these letters were at one time the leaders of the alphabet, for otherwise it would be difficult to account for the selection of a name from them in preference to the rest.

Among the different causes which have promoted the civilization of man, there is none, we might almost say, which has been so fruitful as the invention of the alphabet; and the very circumstance of the invention being essential to this effect, and therefore preceding it, has made it a task of some difficulty, to point out the mode in which the discovery was made, for historical evidence upon such a point must be very imperfect. The present age however has nearly surmounted this difficulty, and we begin to see pretty clearly at least how the discovery *might* have been



made, perhaps how it actually was made. Oral language itself, we might almost infer *à priori*, originated in an attempt to imitate by the organs of the human voice those different sounds, which nature, in her animate and inanimate forms, is constantly presenting to our ears. By his powers of articulation man could imitate those sounds at pleasure, and thus recal to the minds of those around him the notion of absent objects and past actions with which the sounds were connected. Thus, in its various forms and combinations the single principle of *sound* would afford a vast number of symbols which might be made to represent at first the material objects of nature, or the action of those objects upon one another. The transference of these signs from particular objects that make an impression on the *ear* to the expression of abstract qualities, would be governed by the same principles of association. That such must have been the origin of spoken language, reason would seem to point out, and the historical investigation of the subject strongly confirms the theory. On the other hand, the language which takes the *eye* for its channel of communication with the mind, would in its first steps be more direct and more simple. The objects of nature and many of the external relations between them were easily represented to the eye with more or less rudeness by a stick upon sand, and by many other means of graphic imitation which even the savage may command. Yet when we compare these two modes of language with one another, we shall soon perceive that *sound* is a more convenient medium of ordinary communication, if it be only for the reason that the voice is ever with us, and that the ear is ready to receive impressions from every direction, above, below, and around us. A deaf and dumb savage who should wish to depict to a friend an object upon the sand must first catch the attention of his companion by the sense of touch, just as in modern manufactories where the speaking-pipe is used, a bell is attached to it, the ringing of which first directs the party who is to be addressed to

apply his ear to the other extremity of the pipe. The result of a comparison then, between these two forms of language may perhaps be fairly stated thus. The language of pictorial symbols is more easily invented and understood at first; the other, when once invented and understood, is better adapted for the ordinary uses of life. The difficulty of invention however, is a difficulty that occurs but once; the difficulties in the after-use of the language, such as they are, never cease. In the last place, sound travels without the aid of light. It is therefore natural to conceive that oral language would approach a comparatively perfect form with much greater rapidity than that which addresses itself to the eye.

But the time would soon come when it would be desirable to record for a shorter or longer time the acts and thoughts, and commands and duties of man; and here the language of the voice would utterly fail, while the other might ensure a continuance of existence, depending upon the nature of the material on which the representation might be made. In less than a second the sound of the human voice dies away, but the picture even on the sea-sand lasts until the next tide washes it away; the waxen tablet would preserve its characters long enough for the purposes of epistolary communication; the papyrus, the cloth of linen and cotton, the bark of trees, the harder woods, the skins of animals, would retain the impressions upon them for centuries; and lastly, bricks, and stone, and metal, under favourable circumstances, might convey their records to a posterity of many thousand years. Now to represent visible actions and visible objects would, as we have already stated, be an easy affair, and the signs for abstract qualities might be obtained, as in sounds, upon the principle of association. But instead of forming a new series of associations, which would not easily become generally intelligible, it would no doubt be found more convenient, occasionally, to turn to account the already existing language of sound. A few examples may perhaps

explain our meaning. Visible objects in the first place, may be directly represented. No arbitrary symbol of an *ox* can so readily convey that notion to the mind as the representation of the animal itself, or, in order to save time, that part of the animal which is most characteristic of it might and would be selected; in the present case we should propose the head of the animal with its horns. To signify a visible action, such as *fighting*, we should perhaps avail ourselves of the *fist*, as the natural organ for that purpose belonging to man, following therein the same direct principle of association which has formed the Latin word *pugnare*, to fight, from the element *pugnus*, or rather *pug*, a fist. In this way we should form a series of symbols altogether independent of the language of sound; but, we repeat, it would often be more convenient to make the language of visible signs in part dependent upon the oral symbols. This may be most simply effected by what is in fact a species of punning. If for instance, a symbol were required of an Englishman for the abstract notion of *friendship*, he might employ the two separate signs for a *friend* and a *ship*; the first of which we will suppose to be *two hands clasped*, the other of course *a hull with a mast* and enough *rigging* to distinguish it from other objects. We should thus have two pictorial symbols, which would separately excite in the mind first the *notions*, and then the oral names of *friend* and *ship*, and the combinations of these sounds would recal that new notion, for which the articulate sounds of the word *friendship* are already the conventional symbol. Books of amusement for children have been formed upon this principle, and we have seen in them such a sentence as—*I saw a boy swallow a gooseberry*—formed by uniting the pictures of an *eye*, a *saw*, a *boy*, a *swallow*, a *goose* and a *berry*.

So far we have only considered what the origin of written language might have been. The records still existing of the Egyptians have enabled modern discoverers to deduce, with an evidence closely approaching to certainty, what

it actually was. The hieroglyphic characters of Egypt bear upon the very face of them decided proof that they are in their origin pictorial emblems; and that they constitute a language appears incontrovertibly from the triple Rosetta inscription, the Greek version of which expressly affirms that the decree contained in the inscription was ordered to be written in three different characters; the sacred letters, the letters of the country, and the Greek. The second of these classes has been called the *enchorial*, from the Greek term (εγχωριος), signifying *of the country*, or else *demotic* (δημοτικος), i. e. *of the people*. But although the hieroglyphic characters may be for the most part pictorial emblems used directly for the objects which they represent, or metaphorically for other associated ideas, it has been established by most satisfactory evidence, that they were also in some cases representatives of articulate sound, not, however, of the whole oral name belonging to their original object, but solely of the initial letter, or perhaps syllable. This use of the sacred pictorial characters as symbols of sound was perhaps originally confined to the expression of proper names. Such for instance, is their use in the hieroglyphic division of the Rosetta inscription for the name of Ptolemy and in another inscription for that of Cleopatra. Thus, the former name might be expressed hieroglyphically in our own language by the pictures of *a pig, a top, an owl, a lion, and a mouse*. It should be added, however, that when the sacred symbols are used with this phonetic or vocal power for royal names, they are included in an oval ring or cartouche. The enchorial character seems at first to bear little or no resemblance to the hieroglyphic; but a comparison of various manuscripts that have been found in mummies, containing parallel passages in the two characters, has led to the certain conclusion that the enchorial themselves have arisen from the degradation or corruption of the sacred pictorial characters. Dr. Young, in his excellent article on Egypt, in the Supplement to the *Encyclopædia Britannica*, has given speci-

mens which are perfectly sufficient to establish the connexion. The subject however, of Egyptian writing in its different forms requires an investigation of so many details, that we must here be satisfied with stating what appears to us to be a safe conclusion, that a language originally hieroglyphic would naturally wear away until the characters lost nearly all trace of their original formation, and became eventually the mere representatives of phonetic powers, first perhaps as syllables, afterwards as simple letters.

The Hebrew alphabet again affords double evidence of the same nature. The names of the letters it is well known, are also the names of material objects, some of the very objects in fact, which would be well adapted to pictorial representation. A part of these names, it is true, are obsolete in the Hebrew language as at present known, i.e. the authority for their meaning is solely traditional, as they are not found in the existing writings of the language; but this fact, while it affords evidence that the names are not the result of forgery, is precisely what must necessarily have occurred in those changes to which all language is exposed in the long course of ages. We have given a table with the Hebrew names of the letters, which it will be seen, have been borrowed with slight changes for many other alphabets. But it will be objected that, in fact, the letters, whatever they may be called, bear no pictorial resemblance to the objects which it is pretended they represent. If the Hebrew characters alone be considered, this objection will not be unreasonable. But there is strong ground for believing that the present Hebrew characters are of comparatively modern date, and if so, there is nothing very violent in the supposition that they may have been derived by degradation from an earlier pictorial form, as the enchorial of the Egyptians, it is now established, arose from the corruption of their hieroglyphics. But, not to rely too strongly upon theory, we may appeal to what are virtually *Hebrew* alphabets, though called

Phenician and Samaritan. In Plate I. (p. 30) Nos. 2, 3, 4, 5, the reader will see specimens of these alphabets. The first two are taken from Boeckh's *Inscriptions*, pp. 523, 527, and from the coins given by Mionnet. The Samaritan characters are taken solely from Mionnet. Now among these we find a few at least, which, even to the sober-minded, bear considerable resemblance to the natural objects. The first letter in these alphabets, *aleph*, it is well known, means *an ox*; indeed, the terms *ελεφας*, *elephas*, *elephant*, of the Greek, Latin, and English languages, seem to be derived from this Hebrew name. If in Syria the name *aleph* was extended to the *elephant*, just as the Greeks applied their term *crocodile*, properly a *lizard*, to the monster of the Nile—when the word came to the western nations in connexion with the *elephant*, the original sense would be readily lost in the secondary. The Romans too called the same animal *Bos Lucas*, the *Lucanian Ox*. We have already stated that the most simple mode of representing an ox would be by a picture of its head and horns, and if any one will turn the engraving of our second Phenician character, so as to have the angular point downwards, he will see a very fair picture of an ox's head, with its two horns, and ears into the bargain. Those who are determined to take nothing for a representative of an ox that has not a body, four legs, and a tail, may be asked to account for the astronomical figure of *taurus* in the zodiac.

Again the Hebrew name for the letter *m* was *mem*, and this also was the name for water. Now a very ordinary symbol for water is a zigzag line, which is no doubt intended to imitate undulation or rippling. We find this symbol for *aquarius* in the zodiac, and we find it also in Greek manuscripts, both for *θαλασσα* the sea, and *ὕδωρ* water, the former word having the symbol inclosed in a large circle or *theta*, the latter having its aspirate duly placed above the waving line. Indeed every boy, in his

first attempt to depict water, represents it by a zigzag line. But before we point out in the written characters what we look upon as representing the wave, or (to be candid) as being the corrupted remains of what once was a wave, we must premise a few words on the characters of the older Western languages. We have already asserted our belief, that the Hebrew characters now used are of more recent form than those in the Phenician and Samaritan alphabets—we will now go one step farther, and express our opinion, that in many of the characters, the Greek alphabet and the Etruscan (which, notwithstanding its independent name, is a mere offset from the Greek) generally present a more accurate picture of the original letters than those of the three former alphabets. That all these alphabets are identical in their origin, we will presently show in more detail. It is enough here to rely upon the evidence of Herodotus (V. 58) who expressly affirms (and he speaks from his personal examination) that the Ionians received their characters from the Phenicians, and that they were actually called Phenician. Now, there is no doubt that the inscriptions from which we have taken the Greek characters of our plate are older, at least, than either the Phenician inscriptions given in Böeckh, or the coins which furnished Mionnet with his characters. Hence we may naturally expect to find at times in the oldest Greek characters traces of a higher antiquity and purer forms than in those which pass under the more venerable names of Hebrew, Phenician, and Samaritan. The mere wave then we contend, was probably the original form of the *mem*: the initial or concluding stroke of the wave becoming by a kind of flourish, longer than the others, leads to the so-called Etruscan and Greek forms in columns 6, 9, 14, 15, 16, 18. This long descending stroke takes a bend in the Samaritan and Hebrew characters towards the left; as was not unnatural in a language where the words run in that direction. By a comparison of the *gimel*, *nun*, *ayin*, and

*pe*, and perhaps *caph*, with the corresponding letters in the other alphabets, the reader will perhaps be induced to ascribe the bottom strokes, which in these letters also run to the left, to the same accidental origin. This supposition is strongly confirmed by the fact that the *caph*, *nun*, *pe*, and *tsadi*, when they are the final letters of a word, omit this appendage, and in its place have the perpendicular stroke merely continued in the same direction downwards a little beyond its usual length. Our last example shall be from *ayin*, which is at once the name of a letter and the word which signifies an *eye*. The eye happens moreover to be a hieroglyphic character of the Egyptians, and therefore, we cannot be surprised to find it among the Hebrew symbols. Nay if we may believe Champollon, the picture of an *eye* in the Egyptian hieroglyphics was actually used at times for an *o*, exactly as *ayin* by the Hebrews. Now, though an eye might be represented at first with tolerable precision, it would, in the inevitable course of degradation, soon become a mere oval, or circle with a small dot in the centre to mark the pupil. Such a character is actually found in our Greek series of alphabets, Plate II., column 21, &c. The form afterwards lost its inserted point, and at times was corrupted into a lozenge or even a triangle. In Dr. Young's successive plates of parallel passages from Egyptian MSS. (*Encycl. Brit. Supp.*, Pl. 78, N.) the reader may see an emblem, consisting like our own of a circle with a point in it, gradually wearing down in MSS. less and less carefully written, until it becomes at first a mere circle, and then something more like a triangle. After what has been said, we need hardly repeat that the Hebrew form appears again in a very corrupted state. A tail has been added upon the principle explained above, and the careless writer (as in the Greek letter, Plate II., column 20) has failed to make his circle meet at the top, an accident which may be also traced in the Hebrew *theth*. Indeed, the letters *ayin* and *theth* may be compared in nearly all their forms. Those who examine the changes



of letters, will not be surprised that what was at first an accident became at last a fixed rule in the formation. We shall soon see other instances of this fact.

But before we proceed to an examination of the alphabets given in our plates, it may be useful to consider the distribution of articulate sounds among the vowels, liquids, and consonants. Attempts have been made by some writers to determine the number of distinct sounds which the human voice is capable of producing. A little consideration would have shown them that they were attempting to limit that which was essentially infinite. The vowel sounds all run into one another by a continuous gradation. The same is true of those modifications of sound which we call consonants, and likewise of the liquids. At the same time it is of course necessary that a limited number of symbols should be employed. Of these some nations will employ more, some less, but few have ever made use of so many as thirty, unless indeed we include those alphabets which consist of syllabic symbols, and then, of course, the consonantal syllables will be multiplied in the proportion of the simple vowels. The vowel sounds are usually placed in the order, *a, e, i, o, u*, such being their succession in the various alphabets of Europe and Western Asia; but if we wish to place them in that order which marks their relation to one another, we should write *i, e, a, o, u*, or in the opposite order, *u, o, a, e, i*. Mr. Willis, in a paper in the *Cambridge Philosophical Transactions* (vol. iii. 231), has shown by experiment, that the different vowel sounds may be produced artificially, by throwing a current of air upon a reed in a pipe, and that, as the pipe is lengthened or shortened, the vowels are successively produced in the order above given. When a door creaks, or a cat squeals, we have experiments of the same nature, at least as regards the result, for in both these cases we may often detect the due series of the vowels. Thus, the word *mew* would be more expressively written *mieaou*. In all these remarks we speak of the vowels as

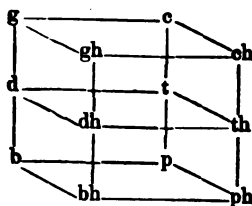
possessing those sounds which are common on the Continent, not those which are peculiar to ourselves; viz. *i* like *ee*, *e* like *ay*, *a* as in *father*, *o* as in *bone*, *u* as *oo* in *food*.

The liquids again should be written in the order *r, l, n, m* beginning from the throat and advancing along the palate and teeth to the lips; or in the reverse order. The other letters have often been divided according to their organs: 1st. the guttural and palatals, *g* (as before *a*), *k* (with *c, q*); *gh, ch*, (as in the Scotch *loch*); *h*, with perhaps *ng, y*, and *wh*. 2ndly, dentals, *d, t*; *dh* (as *th* in this), *th* (as in *thing*); *z, s*; *zh* (like *ch* in *church*), *sh*; *j* (as in English), *j* (as in French). 3rdly, labials, *b, p*; *v, f*, and *w*. Perhaps the four last of those which we have included among the dentals partake in an equal degree of the palatal character. In the above enumeration of the consonants, we have placed first in their respective series those commonly called the middle (or medial) letters *g, d, b*; then the *tenues*, or more delicate letters *k, t, p*; and then the aspirates; but as each class presents two forms of the aspirate readily distinguished by the ear, and as these pairs of aspirates stand in the same relation to one another as the *medial* and *tenues*, we have throughout placed what we may perhaps call the middle aspirate before its delicate relative, viz. *gh* before *ch* or *χ*; *dh* before *th*; *v* before *f*. Perhaps among the labials, *v, f, w* may be considered as aspirates: if so, they are still in their proper order. So among the six sibilants given after the dentals, it appears to us that *z, ch*, and the English *j*, stand respectively to *s, sh*, and the French *j*, in the same relation of *medials* to *tenues*, and they are arranged accordingly. The letters *y* and *w* are *sui generis*, and are indeed intimately related to the vowels, having an affinity to the opposite extremities of the vocal series, *y, i, e, a, o, u, w*; and thus we may consider the commencement of the series as connected with the throat, and the termination with the lips.

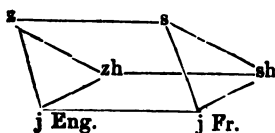
A tabular arrangement, in which the *medial, tenues*, and

*aspirated* letters are placed in vertical columns, while those belonging to the same organ are collected in horizontal rows, affords a good view of them. But the parallelepipedon furnishes an arrangement superior to that of the square for the twelve related consonants given below; and for the sibilants, the angular points of the prism may be employed: while the vowels and liquids require nothing more than a simple line.

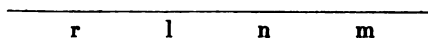
## 1. Consonants.



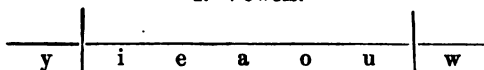
## 2. Sibilants.



## 3. Liquids.



## 4. Vowels.



In the preceding parallelepipedon, the three horizontal planes, beginning from above, represent the guttural or palatal, the dental, and the labial letters. The front vertical plane include the aspirates, that at the back, the non-aspirates. The left vertical comprehends the medial letters, that on the right the *tenues*. Every letter is, of course, at the intersection of three of these planes, and may be defined accordingly.

A distribution of the letters according to the actual nature of the sounds is of considerable use in the examination of those numerous euphonic and dialectic changes which occur not only in the polished language of Greece, but also in those languages which are inconsiderately called barbarous. But no single distribution will at once present to the view all the relations of the different letters. Not merely are the several letters in each of our horizontal, and to a certain extent also in the vertical divisions interchangeable with their neighbours, but the twelve consonants arranged in No. 1. are in fact also related to the liquids, and even to the vowels. As these consonants extend from the throat to the lips, so do the liquids, and the vowels also, *y* and *i* being formed in the back of the mouth, *u* and *w* at the lips. In fact, the principle of lengthening the vocal pipe, which gave Mr. Willis the series of vowel sounds, is nothing more than what is done in the human mouth. To produce the first sound, we shorten the tube of the mouth; for the last, we extend it to its utmost length; and in intermediate degrees for the vowels between the two extremes. In comparing therefore our ordinary consonants with the liquids and vowels, we find, as we might expect, *g* closely related to *y*, as our language in its older forms, and even its existing dialects, fully establishes. The intermediate *d* again has an affinity for *l*, *n*; and *b*, at the labial extremity of the consonants, is intimately related to *m*, *w*, and *u*, at the corresponding points of the other series. To make our views include the whole body of letters, it remains to be observed, in the first place, that had the nasal organ been considered, we should have had a series *m*, *n*, *ng* with their intermediate sounds depending partly upon the nose, and partly upon the lips, teeth, and palate, respectively. In the Sanscrit alphabet, the series of guttural, palatal, lingual, dental, and labial consonants, have an *n* belonging to each class with a distinct symbol. That which belongs to the guttural series is a sound analogous to our *ng* in *ringing*. The nasal of the labial series

is of course *m*. The other omission of our tabular view is the letter *h*, which, when pronounced at all, is a faint representative of the guttural aspirate *ch*. In the Hebrew alphabet, the names *cheth* and *heth* are given indifferently to the eighth letter, and the etymology of every language would supply examples of the connexion.

Having endeavoured to arrange the letters of the alphabet upon some principle, we cannot pass over in silence the apparent confusion in the alphabets we have been speaking of, the Hebrew and Greek. That the order observed in the latter is borrowed from the former can scarcely admit of a question. For though the *vau* of the Hebrew has no corresponding character in the later Greek alphabet, it is yet well known that it once had such a correlative in the *digamma*, at least in power; and that the digamma was actually lost from the sixth place is proved from the gap at that point in the numerical use of the Greek alphabet, and the clumsy contrivance of filling it up by the letter  $\epsilon$ . The position of the letter F in the Roman alphabet is a proof in confirmation. The *tsadi* of the Hebrews can never have had a place in the Greek alphabet, but the following letter *koppa* most assuredly had, as is proved both by the existence of that letter in many of the older Greek inscriptions, and the coins of Croton, and no less decidedly by the insertion, as before, of a numerical substitute, which even retained the name of *koppa*. It may be observed too, that the Latin *q*, of the same power and form, corresponds also in position; and the close connexion between *koppa* and *q* is further confirmed by the fact that, as *q* is generally used solely before *u*, so *koppa* is rarely used except before *o*, as in the coins of Cos, Corinth, and Syracuse. The *schin* and *sin* of the Hebrew have in their own alphabet not merely an identity of form, except in the diacritic points, but bear also the same numerical value, so that they must be considered as one in their origin. At *tau* the Hebrew series terminates, while the Greek adds first a  $\nu$ , then a  $\phi$ , a  $\chi$ , a  $\psi$ , and an  $\omega$ . That some of these did

not belong to the early Greek alphabet is proved historically. The  $\omega$  appears rarely before the year 403 B.C.;  $\psi$ ,  $\chi$ , and  $\phi$ , were represented by  $\Phi\Sigma$ , KH, ΠH, and  $\nu$  or  $\Upsilon$  appears to be only a variety of the *ayin*, to which it bears a strong resemblance in form. The letters *o* and *u* moreover in all languages are so closely related in power, that the one might almost supply the place of the other, as is actually the case in the Etruscan, which had a *u*, but no *o*. It is not, therefore, a very bold thing to assert that the early Greek alphabet terminated at the same point as the Hebrew. There is however, a difficulty which should not be neglected. It has been a common assertion, that the old Greek alphabet consisted of only sixteen letters. But Pliny and Plutarch seem, in the first place, to be the sole authority for the statement; and the assertion of the former, that Palamedes in the time of the Trojan war (!) added  $\Theta$ ,  $\Xi$ ,  $\Phi$ , X, and Simonides Z, H,  $\Psi$ ,  $\Omega$ , is full of so many difficulties that belief could not readily be given to him, even were there no counter authority. For upon what principle could the Greek letters have attained their present order, if they were introduced according to the chronological arrangement given by Pliny? But fortunately in the very passage of Pliny referred to (vii. 56, or 57), he gives another statement from Aristotle, differing from his own in several particulars, but it must be confessed not more satisfactory. They mutually serve however, to weaken the authority of each other. In enumerating the sixteen letters it may be observed that the long vowels H,  $\Omega$ , the double letters Z,  $\Xi$ ,  $\Psi$ , the aspirates  $\Phi$ , X,  $\Theta$ , are excluded by Pliny. In defence of  $\Omega$ ,  $\Psi$ , X,  $\Phi$ , we say nothing; but the character H certainly did exist, not indeed as a long vowel, but as an aspirate. Thus with the *digamma*, the letter H (*cheth*), and the *theta*, the old alphabet possessed a complete trio of aspirates: so erroneous is the notion that they should all be excluded. Lastly, as for Z and  $\Xi$ , the circumstance of their situation corresponding precisely to the *zain* and *samech* of the Hebrew

would induce us to defend them, even at the risk of supposing (if such supposition be necessary) that, in their original power, they were not double letters. We do not, however, mean that the very characters existed, but that sibilants of some kind occupied their places. The precise correspondence of the Greek and Hebrew alphabets in the order and power and names of the letters is an argument of much stronger weight than any testimony from such careless and late writers as Pliny and Plutarch.

But we are digressing too long from the question about the principle which governed the first arrangement of the Hebrew or old Greek alphabet, if principle there be. Though we cannot satisfactorily account for the whole order throughout the twenty-two letters, there are certainly traces of some regularity in the arrangement. We find first the simplest of the vowel sounds followed by the three medials,  $\beta$ ,  $\gamma$ ,  $\delta$ ; then another vowel, followed, with some irregularity indeed, by aspirates corresponding in order to the above consonants, *vau*, *cheth*, *theth*, no bad representatives of  $\phi$ ,  $\chi$ ,  $\theta$ . Then again we have a vowel  $\iota$ , followed soon after by three consonants related to each other,  $\lambda$ ,  $\mu$ ,  $\nu$ . Soon after we find a fourth vowel  $o$ , and after it, with a little interruption it must be allowed, *pi*, *koppa*, *tau*. It cannot well be a mere accident that the several classes of labials, palatals, and dentals occur so nearly together in the different parts of the series, and always in the same order. It will perhaps here be observed, that in these remarks we are unintentionally confirming the assertion of Pliny and Plutarch about the sixteen letters, the more so as Plutarch speaks of four quaternions. The objection to such an explanation of their statements is to be found in the difficulty of imagining a language to exist without a sibilant; otherwise the absence of an  $r$  might readily be supplied by  $l$ , as is actually the case in some languages. As for the sibilant however, the *th* might possibly represent that sound.

The accompanying plates require a few remarks in addition to what has been already said. The first plate con-

tains alphabets running from the right to the left, a practice which seems to have been earlier than that which is now generally adopted. Herodotus tells us (II. 36) that such too was the practice of the Egyptians, and his assertion is confirmed by a considerable number of the existing inscriptions, among which however some are found running in the opposite direction, and still more arranged vertically. The Etruscans, it is well known, turned their letters to the left, and there even exist specimens of Latin inscriptions, with the same peculiarity. Among the Greeks, there were four modes of writing, one vertical (*κιοινιδον* or *column-wise*), which arrangement however does not affect the relative position of the letters among themselves, and three horizontal, *viz.* one with the words running to the left; another, which soon prevailed over the rest, turned towards the right; and a third, in which the direction of the lines alternated, as in the course of a plough, from which idea inscriptions of this kind are said to be written *βουστροφηδον*, or *ox-turning-wise*. This last method must have been much more convenient than our present broad sheet of letter-press, in which the eye, on arriving at the end of a line, requires a nice perception of a straight line to hit the new commencing point. The second and third plates give numerous specimens of the Greek alphabet, which are taken chiefly from Boeckh's great work publishing in Berlin, and the numbers written after the titles at the head of each column refer to the order of the inscription in that work.



	Hebrew.		Phœnician		Samaritan		Etruscan.		Greek.				
	1	2	3	4	5	6	7	8	9	10	11	12	13
Aleph	א	𐤀	𐤁	𐤂	𐤃	Α	Α		Α	Α	Α		
Beth	ב	𐤄	𐤅	𐤆	𐤇				Β				
Gimel	ג	𐤈		𐤉	𐤊	Γ			Γ	Γ			
Daleth	ד	𐤋	𐤌	𐤍					Δ	Δ			
He	ה	𐤎		𐤏		Ε	Ε		Ε	Ε			
Vau	ו	𐤐		𐤑	𐤒	Ζ	Ζ	Ζ	Ζ	Ζ			
Zain	ז								Ι				
Cheth	ח	𐤓	𐤔	𐤕		Θ			Θ	Η			
Theth	ט					Ο	Ο	Ο	Ο	⊕	⊗	⊗	
Iod	י	𐤖	𐤗	𐤘	𐤙	Ι			Ι	Ι	Ι	Ι	Ι
Caph	כ	𐤚	𐤛			Κ			Κ				
Lamed	ל	𐤜	𐤝	𐤞		Λ			Λ	Λ			
Mem	מ	𐤟	𐤠	𐤡		Μ	Μ		Μ				
Nun	נ	𐤢	𐤣	𐤤	𐤥	Ν	Η		Ν				
Samech	ס					Ξ			Χ	Ξ			
Ayin	ע	Ο	Δ	Ο	Δ				Ο	Ο			
Pe	פ					Π	Π		Π				
Tsadi	צ	𐤥	𐤦	𐤧									
Koph	ק	𐤨	𐤩	𐤪	Ρ				Ρ				
Resh	ר	𐤬	𐤭	𐤮		Δ	Δ	Ρ	Ρ	Ρ	Δ	Δ	Ρ
Shin	ש	𐤰	𐤱	𐤲	Ω	Μ	Ζ	Ζ	Μ	Ζ	Ζ	Ζ	Ζ
Sin	ש												
Tau	ת	𐤴	𐤵	Χ		Τ	Υ	Υ	Τ				
U						Υ	Υ		Υ	Υ	Υ	Υ	
Phi						Φ			Φ	Ο	Φ		
Chi						Ψ			Ψ	Χ	Ψ		



Alter to Be- chas, 38		Potidea { Epitaph, 170		After 463 a.c.		Various.					Codex Alex- andrinus.		Early Print- ing.	
37	38	39	40	31	32	33	34	35	36	37	38	39	40	
A		A	A	A	A	Λ	A	Λ	Λ	Α	α			
B		B								Β	β	β		
Γ		Λ	Γ							Γ	γ	γ		
Δ		Δ	Δ	Δ	Δ	Δ				Δ	δ	δ		
E		E	E	Ε	E	Ε	Ε	Ε	Ε	Ε	ε			
			Ι		Ζ					Ζ	ζ	ζ		
		Η	Η	Η	Η	Χ				Η	η	η		
Θ		Ο	Ο							Θ	θ	θ		
Ι		Ι	Ι							Ι	ι	ι		
Κ		Κ	Κ		Κ					Κ	κ	κ		
Λ	Λ	Λ	Λ	Λ	Τ	Λ				Λ	λ	λ		
Μ		Μ	Μ	Μ	Μ	Μ				Μ	μ	μ		
Ν		Ν	Ν							Ν	ν	ν		
Ξ		ΧΞ	Ξ	Ξ	Ξ	Ξ	Ξ	Ξ	Ξ	Ξ	ξ	ξ		
Ο		Ο	Ο				Ο	Ο		Ο	ο	ο		
Π		Π	Π	Π	Π	Τ				Π	π	π		
				Φ										
Ρ	Ρ	Ρ	Ρ		Ρ					Ρ	ρ	ρ		
Σ		Σ	Σ	Σ	Σ	Σ	Σ	Σ	Σ	Σ	σ	σ		
Τ		Τ	Τ							Τ	τ	τ		
Υ		Υ	Υ	Υ	Υ					Υ	υ	υ		
Φ		Φ	Φ		Φ					Φ	φ	φ		
Χ		Χ	Χ							Χ	χ	χ		
		Ψ	Ψ							Υ	ψ	ψ		
		Ω	Ω	Ω	Ω	Ω	Ω	Ω	Ω	Ω	ω	ω		

The several inscriptions which have furnished these alphabets exist in the following forms:—

No. 14. In two flutings of a Doric column brought from the island of Melos, now in the Nanian Museum.—No. 15. On a bronze tablet found in 1783 in Italy near Petilia, north of Policastro: it is in the Borgia Museum at Naples.—No. 16. On a vase discovered in a sepulchre near Corinth. (See Dodwell, ii. 196.)—No. 17. On a votive helmet found in the Alpheius.—Nos. 18, 19. On a marble, now in the British Museum, No. 199.—No. 20. On a square marble base, near a temple of Apollo, in the island of Delos. (See Tournefort's *Travels*, t. i. ep. vii., p. 360.)—No. 21. On a bronze tablet dug up at Olympia and brought away by Gell in 1813.—No. 22. On a bronze helmet found in 1817, in the ruins of Olympia, in the possession of Col. Ross.—Nos. 23, 24. Found at Delphi. (See Dodwell, ii. 509.)—No. 25. On a small votive helmet found near Olympia, in the possession of Col. Leake:—

PLATE IV.—Roman Letters.

{Barchanation in- scription, 186 a.c.			{37 A.D.		{68 or 69 A.D.		{Medicean M.S. of Virgil, 449, or 494 A.D.		{Longobardic, from Astle, p. 94		{Various Saxon, from Astle, p.98, &c.			
1	2	3	4	5	6	7	8	9	10	11	12	13		
A	Α	Λ	Α	λ	λ	ic	α		a					
B	Β	Β	B	B	B	l	b							
C	C		C	C	C	c	C							
D	D	Δ	D	D	δ	d	d	o	o	δ				
E	E	Ξ	E	E	ε	e	e	e	e					
F	F		F	F	F	F	F							
G	G	G	G	G	ς	ς	ς		ς	ς	ς			

{ Bechmanica in- scriptum, 186 B.C.		{ 27 A.D.		{ 68 or 69 A.D.		{ Medicen MS. of Virgil, 449 or 494 A.D.		{ Longwardie, from Astle, p. 94		{ Various Saxons from Astle, p. 98, &c.				
1	2	3	4	5	6	7	8	9	10	11	12	13		
H	HH	H	H	h	h	h								
I	II	I	I	i	i	i								
		K		K		K								
L	LL	L	L	l	l	l								
M	MM	M	M	m	m	m								
N	NN	N	N	n	n	n								
O	OO	O	O	o	o	o								
P	PP	P	P	p	p	p								
Q	Q	Q	Q	q	q	q								
R	RR	R	R	r	r	r								
S	SS	S	S	s	s	s								
T	TT	T	T	t	t	t								
V	VV	V	V	v	v	v								
X	XX	X	X	x	x	x								
		Y	Y			Y								
	ZZ	Z				Z								

Additional Saxon Letters.

ð dh;

þ th;

ƿ w.

Nos. 27, 28. Part of a hymn to Bacchus inscribed on an altar, which contains also a representation of a procession in honour of the god, in the Pembroke Museum at Wilton. —No. 29. From an epitaph in elegiac verse on those who fell in the first battle before Potidæa, B.C. 432. (Thucydides, i. 62.) It was found in the plain of the Academy near Athens, and is now in the British Museum, No. 290. —No. 30. The alphabet here given is that which came generally into use at Athens after the archonship of Euclides, 403 B.C. Specimens may be seen in the Elgin marbles of the British Museum, for instance in No. 305, the date of which is said to be 398 B.C.

The column No. 26 is from Mazocchi's folio on the Heracleian tablet. The Codex Alexandrinus, No. 36, is in the British Museum. The fourth plate relates to the Roman alphabets, including however, what are often called, but without good reason, Saxon alphabets. These last characters were undoubtedly employed in writing Saxon, but they were the ordinary characters used during the same period for Latin, and were indeed thence borrowed for the former language; their identity besides with the preceding Roman letters is very evident. Such of the Saxon characters as were not common to the Latin are placed below Plate 4.

In passing the eye along the various forms which the several letters have assumed, we shall see a strong similarity running throughout—from the Phœnician through the Greek and Etruscan to the Latin; and nearly all the differences which do exist admit of explanation, if a few points be taken into consideration. The form of a letter must in the first place depend much upon the nature of the material upon which it is written, and of the instrument employed. On hard substances where incisions are to be made, straight lines will naturally prevail. When the letter is merely painted or inscribed upon a very yielding material, two or more inclined lines are apt to degenerate into a single curve. Compare the forms of  $\gamma$  (the

third letter) in columns 16 and 21 ; of  $\delta$  (fourth letter) in 21, 23, and the Latin *D* ; of  $\epsilon$  (fifth letter) in 30, 33, and 34 ; of  $\mu$  in 30 and 32 ; of  $\pi$  in 30, and the Roman *P* in 1, 2, 3, 4 ; of  $\rho$  in 20 and 21 ; of  $\sigma$  in 31, 32, and 33 ; of our own *u* and *v*, both derived from the same Latin character, &c. Again, in incisions the different lines which constitute a character will be generally of uniform thickness, but when a split reed or quill is employed, the strokes in one direction will be thick, in the other fine. Such has clearly been the origin of the existing Hebrew forms. A principle of corruption, not less powerful, is the desire of rapidity, which is most readily obtained by connecting the different parts of a letter together, so that the whole may be produced by one movement of the instrument, or more strictly speaking, without raising the instrument from the surface. Thus the  $\epsilon$  in 30 seems to be made by four separate strokes, such is certainly the case with the Roman letter in column 3 ; but that in 33 requires only two movements, and that in 34 but one. In the same way may be compared the forms of  $\eta$  in 36 and 37 ; of  $\xi$  in 30, 33, 35 ; of  $\pi$  in 37 and 38 ; of  $\tau$  in 36 and 37, &c. But there may be several ways of effecting this object ; a letter moreover may be commenced at different points, and hence arise double or more forms for the same letter, even at the same period : compare  $\beta$  in 37 and 38 :  $\epsilon$  in 34 with our own small running *e*, &c. This principle of rapidity carried a step farther leads to the connexion of successive letters. In this way are formed what are called the cursive letters, which run on in continuous succession. Such modes of writing were no doubt common in very early times ; and as regards the Romans, we are not left to mere conjecture, as the British Museum contains an inscription of the kind on papyrus, which is referred to the second or third century. Lastly, a fanciful love of variety shows itself in all the works of man, and in none more than the arbitrary variations of letters, particularly those at the beginning and end of words. These

several causes of change were more active when nearly all writings were produced by the pens of individual writers. In modern times, the art of printing has tended strongly to create a unity of form, and will be the best protection against future change.

Having spoken thus generally of the alphabets given in the four plates, we will now remark upon each character in succession.

Of the letter A, one of the oldest forms, it appears to us, is in column 10, 25, or 3. The greater part of the other forms arise from the different inclinations of the cross stroke, which in 7 runs from the extremity of one of the main strokes, and in 2, 4, and 11 is too much inclined even to meet the opposite side. No. 2 again is a mean between 4 and 1, and shows how the Hebrew form has originated. There was also an old Italian form of this vowel, which may be described as formed from the Π in 31, with a diagonal line running from the lower extremity on the right to the opposite angle; it was in fact the character in 14 or 16 with a square instead of a round or pointed top.—Of B it need only be remarked, that the Samaritan and Phœnician forms show the progress of degradation between the Greek and the corrupted Hebrew.—The forms of Γ are chiefly remarkable for the different positions of the angle which constitute the letter. The round form in 6, 10, and 16 is also found in the coins of the cities Gela, Agrigentum, and Regium. The third letter of the Latin alphabet has this form, and once possessed the same power. Hence, we find *macistratus*, *leciones*, for *magistratus*, *legiones*, and it is known that the common name *Caius* was pronounced *Gaius*, and indeed was so written by the Greeks—The form of the Hebrew *daleth* may be traced through the Samaritan from the Greek, in precisely the same way as the *beth*. The difference between the Samaritan or Phœnician letters for *daleth* and those for *beth* consists solely in the lower stroke thrown out by the latter from the perpendicular,



and the same is the case with the Hebrew letters; in both, the triangular or circular top has degenerated into a thick line.—The form of E in 10 is very anomalous and very rare. Of the other forms the Samaritan is again purer than the Hebrew.—The next letter has been the subject of much controversy. The form in 8, 10, and 15, may perhaps be considered as the parent of all the rest; and again the Phœnician has the advantage over the Hebrew, the form in 2 being intermediate between 4 and 1.—The *zain* bears a faint resemblance to ζ of No. 9, which is the oldest form of that Greek letter, and from which the late forms are derived upon the simple principle above mentioned, of completing a letter at one movement, and therefore substituting the diagonal stroke for the perpendicular.—The next letter has gone through violent changes both in form and power. Its original power seems to have been a guttural *ch*, which would naturally wear away into an ordinary aspirate: or perhaps it may more correctly be stated, that its first power, as in the other letters, was syllabic, viz. *che*, which became *he*, and in the Greek language eventually only *e*. The two Hebrew names of the letters *cheth*, *heth*, and the Greek form *eta*, all bear evidence in favour of such a supposition, and it would be difficult otherwise to account for the singular fact, that the same character H was at one time the Greek representative of an aspirate, afterwards of an initial *he* and finally of a long *e*. In No. 26 of Plate II. H is the long vowel *ē*, and so in 30 of Plate III. and those which follow. In all the others which precede, it is an aspirated consonant. With regard to the various forms, the character in 3, 4, 6, 9, 22, being supposed to be the purest, No. 2 is half-way between the Hebrew on the one hand, and 18 on the other. But the Greek form did not stop here. When the letter H was appropriated as a vowel, the aspirate gradually lost its second pillar, until at last it appeared in the first of the two forms given in the Heracleian tablet, the second in

that column being, as we have just stated, the representative of the long vowel. This form of the aspirate appears in many manuscripts above the initial letter of the word, but was eventually further corrupted into a mere comma, thus (‘). There exists, it should be stated, a story that the Greeks derived their aspirate in a mode somewhat different from the above statement. The letter H we are told, was cut into two parts, each consisting of a pillar and half the cross stroke; the first half being employed as an aspirate, the second as what they call a soft breathing, by which is meant simply the absence of an aspirate. A character to denote the absence of a sound, it has been justly remarked, is something new in alphabetic writing; and, in fact, it is now a common belief, that the soft breathing and its supposed representative are the mere creation of grammarians; at any rate, the supposed character for the soft breathing is found in no inscription whatever, and in no manuscript of any antiquity.—Of the next letter it need only be stated, that the Hebrew character is generally considered by modern Hebraists as a mere T, and it is often called *teth*.—Of the *iod* the Samaritan form seems even more perfect than the Greek in 9, 10, 11, 14, 15, 16, 17. The third of these, however, bears a close affinity to the Hebrew. The forms in 12 and 16 are gradually approaching the straight line, which afterwards prevailed.—The *kappa* in 21 is a mean between the more perfect in No. 9 and the Hebrew *caph*.—The next letter has a great uniformity throughout, the chief difference turning upon the different position of the angle as in the *gamma*; but it may be observed, that the forms in 27 and 28 closely approximate to the Phœnician and Hebrew in 1, 2, 3.—Of  $\mu$  and  $\nu$  we have spoken before.—The *samech* and Greek  $\xi$  present many difficulties. Their forms, in the first place, have no similarity; the Greek letter is rarely met with in old inscriptions, as it was common to employ in its place the  $\chi$  and  $\sigma$ , as may be seen in 23 and 29 (or else  $\kappa\sigma$ , as in the Nanian column). The X given in 9, though found in

Greek, is more common in Latin; yet even in this language the old inscriptions generally have XS rather than X alone; so that it would seem that here, too, the X had originally the power of the Greek  $\chi$ . The reason why the Greeks generally wrote XΣ rather than KΣ or ΓΣ, was most probably because the letter *sigma* has something of the nature of an aspirate, as Payne Knight contends. Upon the same principle they wrote ΦΣ for Ψ or *ps*. (See column 29.)—The letter *ayin* is the subject of controversy, some calling it a nasal consonant, others a guttural, others a vowel *o*. The first and third assertions seem more at variance than they really are, for the close connexion between the two sounds *n* and *o* is well marked in the Portuguese tongue in the pronunciation of such words as João, the representative of our John or Johann. The Romans too thought it enough to write Plato, where the Greeks wrote Platon. Lastly, if the vowel and liquid scales that have been given above be applied to one another, it will be found that the liquid *n* ought to have an affinity to the vowels *o* and *a*, in the same way that the lip liquid *m* is related to *u* and *w*, and the palatal *l* (witness the *mouillé* sound of the French *ll*) to *y*, *i*, and *e*.—But, to proceed, the Hebrew *pe*, it has already been observed, has a stroke at the bottom which appears to have something of the nature of a flourish. Remove it, and the identity of the remainder with the Greek is self-apparent. The difference between the Greek Π and the Roman P is chiefly due to modern printers. The Greek had almost invariably its second leg much shorter than the first, and the Roman P very rarely had the circular bend completed so as to reach the main shaft. See the plates, and above all compare the Etruscan P in 7 with the Roman P in IV. 3.—The letter *tsadi* has no representative in the Greek alphabet, unless indeed it bear any relation to the Greek figure called *sampi*, which however was never used, as far as it is known, for an alphabetic character; and secondly, even as a numeral, it does not occupy the place between π and

*koppa*.—In the *koppa*, the Hebrew, or perhaps rather the Phœnician, has a fuller and a more perfect form than the Greek; but be this as it may, the connexion between them requires no comment.—If the  $\rho$  in 9 or 11 be the earliest form, the derivation of the rest is simple. The Hebrew has suffered the same injury as in *beth* and *daleth*, a comparison with which will remove all doubt. In 3, 13, and more fully in 22, 24, 27, we see the origin of the Roman  $\tau$ .—The original form of *shin* was perhaps as near the Hebrew as any of our characters; but, in fact, the difference between the *shin* in 1 and 4, and the Greek *sigma* in 9, 14, 15, 16, 17, 26, &c., or the Etruscan in 6, depends solely upon the altered position. The relative situation of the several strokes among each other is the same in both.—The next letter, *sin*, should perhaps have been omitted, as the difference between the power of *sin* and *shin* arises solely from the position of the point which is near the right tooth in *shin*, near the left in *sin*. So completely are the two characters one in their origin, that they stand for the same number in the series of Hebrew letters.—The T in 6 would be a fit and proper parent for all the other forms. In the several characters, 1, 2, 3, 7, 8, the cross stroke has had an unfair preponderance to one side, as is the case again in our modern small character. In the Hebrew a little flourish has added to the difference.—The next letter, it has been already observed, seems to have grown out of the *ayin*. Its forms vary, but not unintelligibly. The modern *u* and *v*, it has been already said, are both derived from the Latin form, which had the double power of our consonant *w*, and our vowel *u*.—With regard to  $\phi$  and  $\chi$ , we find in 14 the double forms used before they were adopted.—Of the  $\psi$ , mention has been already made.— $\Omega$  brings us to the close; and it may be sufficient to observe, that among the forms given to this letter by Mionnet, in his work on ancient coins, one consists of an ordinary *o* lying upon a horizontal straight line. This has led to the notion that the letter was thus originally formed

to mark a long  $\delta$ , and, in confirmation of this notion, the letter H, as written in No. 9, was appealed to, which it was contended was formed in like manner from the letter E, with a perpendicular stroke on the right. The form of  $\omega$ , in 32, would appear to be made up of the letter *ayin* or *o* repeated, precisely as our own *w* has its form as well as name from a repetition of *u* or *v*. The letter  $\omega$  as well as  $\eta$  were not used in public documents at Athens until the year 403 B.C., when Euclid was archon, but it must not be supposed that the letters were then invented, for, as Payne Knight has observed, the  $\omega$  appears on the coins of Gelon, who died 478 B.C., and the  $\eta$  on very ancient coins of the Regians. Still in early times it was the ordinary practice to use *o* and  $\epsilon$  for both long and short vowels.

In forming a table of the real Roman characters, there is some difficulty from the circumstance, that nearly all those who report ancient inscriptions take the liberty of using modern characters. Of those given in Plate 4, the first is from the fac-simile of the Bacchanian inscription given by Drakenborch in the seventh volume of his *Livy*; the date of which is fixed at 186 B.C., by the names of the consuls given in the decree. This inscription is in the Cæsarean Museum at Vienna. The second and third columns are from an inscription given by Maffei, in his *Istoria Diplomatica*, p. 38, and here the date is fixed to the year 27 A.D., in the reign of Tiberius, by the names of the consuls, M. Crassus Frugi, L. Calpurnius Piso. Column 4 is from the same work of Maffei, p. 31, and belongs to the year 68 or 69, as is determined by the mention of the Emperor Galba. Both these inscriptions are of very coarse execution. Fac-similes of some very ancient inscriptions are also to be seen in the works on Herculaneum and in Muratori. The characters of the Medicean MS. of Virgil, preserved at Florence, are taken from Burmann's engraved specimen, in the first volume of his edition of that author, p. xxxvi. of the Preface. The

remaining alphabets of that plate are from Astle's *Origin of Writing*.

The Roman alphabet requires but little comment. It has been seen how completely it agrees with the Greek. In the order of the letters the only violent difference consists in the insertion of the G after F, but what place could be better suited to it than the position of Z, a character which had no correlative in the Latin series, unless indeed G be that correlative (see *z* below)? Our modern grammars give both *y* and *z* as belonging to the ordinary series of letters, but Suetonius (Life of Augustus, c. 88) tells us indirectly that the Roman alphabet terminated at *x*, for the Emperor Augustus, he observes, employed a peculiar cypher in his papers. For the letter *a* he wrote *b*; for *b*, *c*; and so on, until for *x* he wrote *a* or *aa*. Some commentators, indeed, scandalized at the ignorance of Suetonius in not knowing his own A, B, C, have substituted *z* for *x* in the above passage. But, in fact, there is not a single Latin word that contains either *y* or *z*. Modern printers have further increased the Latin alphabet by giving in two instances double characters where the Roman had but one. The letter I of the Romans, besides its power as a vowel, represented also the closely allied sound of our consonant Y, or the German J. When it is used with this consonantal power, modern printers have taken the liberty of substituting the character J, and modern readers have aggravated the error by giving it the sound of that English letter. Thus the Latin word IVGV̄M is now printed and pronounced *jugum*, instead of *iugum* or *yugum*, so as to destroy the close similarity of the word to the corresponding English term, *yoke*. Again, the Roman letter represented by V in inscriptions, and by U in the round form of manuscripts, has suffered the same fate. As a vowel, it has U for its character in modern books of Latin. But the Romans, as we have already stated, also employed it as a consonant, equivalent to our *w*. In this case the printer has preferred the sharp form

V, which has again misled the modern reader as to the sound. When pronounced correctly, the Latin words *vespa*, *vastare*, *ventus*, bear a close analogy to our own terms *wasp*, *waste*, *wind*. The letter K, though it became unnecessary when the third character was changed from a *gamma* to C, is a genuine member of the Roman\* alphabet, though often excluded from school grammars.

It would be rather an amusing subject of inquiry, to trace to their source the remarkable differences in the magnitude of our modern small characters, some rising above, others descending below the general line. The first attempts of certain letters to shoot out into an undue extent may be seen in several parts of Plate IV., and we will leave the developement to any reader who may be disposed to pursue it. It is but right to state further that the remarks we have made, and the alphabets we have given, are by no means sufficient to enable any one to read ancient MSS. Independently of the varying forms of letters, there are numberless contractions, which can only be learned by long practice.

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\* Mr. Donaldson (*Varronianus*, p. 217) classes K with Z and Y, as "subsequently employed by the Romans." This is a strange error, from one who has written some fifty pages on the old Roman language. The old inscriptions of the language offer abundant examples of K, which in fact began to disappear, just as Z and Y came into use.

**A**, the first letter of the alphabet in the English, and many other languages. As a sound, its power in the English language is at least fourfold, as in the words *father*, *call*, *tame*, and *hat*. The first of these sounds is that which generally prevails in other languages. The modified pronunciation of the vowel in *tame* is partly due to the vowel *e* at the end of the word; in *call* and similar forms, the peculiarity arises from the letter *l*; so that the only true sounds of the vowel are perhaps the long sound in *father*, and the short one in *hat*.

The letter *a* seems to owe its distinguished position in the alphabet, first, to its being a vowel; and secondly, to its occupying the central place among the vowels. In fact, it is the most easily pronounced of the vowels, requiring neither the retraction of the lips like *i* (= *ee* in *feet*), nor their propulsion as in *u* (= *oo*). In the Sanscrit alphabet it is presumed to form part of every syllable, even though not expressed, unless some other vowel sound be specially denoted, or a symbol is introduced to prohibit the sound of *a*. Hence the great preponderance of the vowel *a* in Sanscrit words when written in Roman characters.

1. *A* is readily interchanged with its neighbour-vowel *o*. This is common between the German and English, as *kalt*, *cold*; *alt*, *old*; *falt*, *fold*. When the Greek has an *a* before a dental, the English is fond of *oo*, as *αγαθος*, *good*; *γαστηρ*, *womb*. See *O*.

2. *A* is also interchanged with its neighbour-vowel *e*. Thus the Romans generally substituted an *a* in those German names which now begin with *e*, as *Albis*, *Elbe*; *Amisia*, *Ems*. So when the Greek has *a* before a dental,



the Latin is fond of *en* ; as, γαστήρ, *venter* ; γνάθος, *mentum* ; αγαθος, *bonus* ; ἑκατον, *centum*. And even in the Greek itself the two forms co-exist, as βάθος and βενθος ; παθος and πενθος ; μαθ in μανθάνω and μεν in μενος. The neuter plurals in *a* are perhaps corruptions of a plural in *en*, just as the Greek numerals δεκα, ἑπτα, have for their Latin correlatives *decem*, *septem*. Again in the Greek language an initial *ap* seems readily to change with *ελ*, as in αἶπεω, εἶλον, ἔλων.

3. *A* interchangeable with *i*. This is limited to the short vowels, as in the Greek negative prefix *αν* contrasted with the Latin *in*, and the Latin *sine* with the French *sans*. See I.

4. *Au* with *o*. See O.

5. *Ai* with *a*, as in the Latin *lact*, *lactuca*, *factus*, *fames*, *panis*, compared with the French *lait*, *laitue*, *fait*, *faim*, *pain*. So the Latin *amas*, *amamus*, *amatis*, are contracted from *amais*, *amaimus*, *amaitis*.

6. *Ae* with *a*, as the ablative *musa* from *musae*, the imperative *ama* from *amae*.

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**B** is the medial letter of the order of labials. It readily interchanges with the letters of the same organ.

1. With *v*, as *habere*, Latin, *avere*, Italian, to have; *habebam*, Latin, *aveva*, Ital., I had. In Spain, and the parts of France bordering upon Spain, the letter *b* will often be found in words which in the kindred languages prefer the *v*. This peculiarity has been marked in the following epigram by Scaliger—

“Haud temere antiquas mutat Vasconia voces,  
Cui nihil est aliud vivere quam bibere.”

The modern Greeks pronounce the *b*, or second letter of their alphabet, like a *v*: thus βασιλευς is pronounced by them *vasilefs*. When they write foreign words, or words of foreign origin, it is not unusual for them to express our sound of *b* by *μπ* (*mp*). It appears probable that the ancient Greeks pronounced the *b* more like the Spaniards and modern Greeks than we do; for they wrote the Roman names *Varro*, *Virgilius*, thus—Βαρρων, Βιργιλιος. The Macedonian Greeks wrote Φιλιππος thus—Βιλιππος.

2. The interchange of *m* and *b* takes place very frequently, especially when they are followed by the liquids *l* or *r*. Thus μαλακος and βλαξ are two Greek nominatives, signifying *soft*. Μελι, in the same language, means *honey*, and βλιττω signifies ‘I remove the honey from the comb.’ So βροτος, the Greek for *mortal*, and *mor-i*, the Latin for *to die*, contain a common root. An interchange of a similar nature marks the difference between the Greek μολυβος or μολυβδος, *lead*, and the Latin *plumbum*. If an *m* in the middle of a word be followed by either of these liquids, the *m* is retained, but is strengthened by the addition of a *b*, just as a *d* inserts itself between *n* and *r*. In-

stances are to be found in nearly all languages : *μεσημερια*, mid-day, was reduced by the Greek ear to *mesembria* ; the Latin *cumulare*, to heap, has been changed to the French *combler* ; the Latin *numerus*, number, to the French *nombre*, &c. The Spanish language affords examples of a still greater change. Thus, if a Latin word contain the letters *min*, after an accented syllable, we find in the corresponding Spanish term the syllable *bre* or *bra* : *homine*, Latin, *hombre*, Spanish, man ; *femina*, Latin, *hembra*, Spanish, female ; *famina* (Middle-age-Latin), *hambre*, Spanish, hunger. This corruption arises from a previous interchange of the *n* into an *r*, as in *diaconos*, Greek, *deacon*, *diacre* in French. The Spaniards have carried this corruption even further, by changing the Latin suffix *tudine* (*tudo* nom.) into *tumbre* or *dumbre* : *consuetudine*, Latin ; *costumbre*, Spanish ; *coutume*, French, custom ; *multitudine*, Latin ; *muchedumbre*, Spanish, multitude.

3. *B* interchanges with *p*. Of this the pronunciation of the English language by the Welsh and Germans presents sufficient examples.

4. With *f*. Thus the term *life-guards* appears to have meant originally, *leib-guards*, *body-guards*, from the German *leib*, body. The word was probably introduced by the Hanoverian dynasty.

5. *Du* before a vowel in the old Latin language became a *b* in the more common forms of that language. Thus, in the old writings of Rome, we find *duonus*, good ; *duellus*, fair ; *duellum*, war, &c., in place of *bonus*, *bellus*, *bellum*. The Roman admiral Duilius is sometimes called Bilius ; and in the same way we must explain the forms *bis* (*duis*), twice, and *viginti* (*dui-ginti*), twenty (*twain-ty*), compared with *thir-ty*, &c.

6. *Bi* before a vowel has taken the form of a soft *g* or *j* in several French words derived from the Latin : *cambiare* (a genuine Latin word), *changer*, French ; *rabies*, *rage*, French ; *Dibion*, *Dijon* ; so *rouge* has for its parent some derivative of *rubeo*, and *cage* is from *cavea*.

7. In some dialects of the Greek language a *b* exists (apparently as a kind of aspirate) before the initial *r*, where the other dialects omit it: as *βροδον*, a rose, &c. Again *bl* and *gl* are interchanged in dialects of the same language. Thus *βαλανος*, Greek, and *glans*, Latin, are perhaps related words; as well as *blandus*, Latin, signifying 'soft, mild, calm,' and *γαληνος*, Greek, which has the same signification.

It may be useful here to add the statement of a law (See Grimm's *Deutsche Grammatik*, i. 581) which to a great extent governs the interchange of the mute letters between the Gothic and old High German, viz. that the Gothic *tenuis* corresponds to the German aspirate, the Gothic medial to the German *tenuis*, and the Gothic aspirate to the German medial; which may be represented by placing the convertible letters below each other:—

Gothic	. . .	P . B . F	T . D . Þ	K . G . —
Old High German		F . P . B	Z . T . D	CH . K . G

Similarly it will be found that the classical languages stand to the Saxon part of our own tongue still more strictly in the same relation, viz. :—

Latin and Greek	P . B . F	T . D . Θ	K, C . G . H or X.
English	. . F . P . B	TH . T . D	H . K . G.

**C.** This letter is derived from the Latin alphabet, in which it first appears. But even in that alphabet it originally possessed the power of *g*, as pronounced in *goose*. Thus the Roman proper names *Caius* and *Cneius*, which retained this sound, are correctly represented in the Greek character by *Γαίος* and *Γήνιος*; and the Duilian inscription, the orthography of which, however, seems to belong to a later date than the events celebrated in it, presents *macertratus*, *leciones*, *pucnandod*, *ecfociont*, in the place of the modern forms, *magistratus*, *legiones*, *pugnando*, *ecfugium*. Indeed the poet Ausonius expressly states that C once performed the duty of G; *Gammæ vice functa prius C*. (See also Festus, *vv. Prodigia, Orcum*.) This medial pronunciation corresponds with the power of the letters which occupy the third place in the Greek and Hebrew alphabets, *gamma* and *gimel*; and the identity of the letters is confirmed by the similarity of the forms.

The letter *c* in English is pronounced as *s* before *i*, *e*, and *h* before *a*, *o*, *u*. This variety in the power of the letter seems difficult to account for; but it may be observed that *i*, *e* belong to one end of the vowel series, *a*, *o*, *u* to the other; and it is further to be noticed that the vowels *i* and *e*, when they precede vowels, have a power approaching to that of *y* in *youth*, and that if, in addition to this, *c* or *g* precede, there often results a sound like that at the beginning of the words *church* and *John*, and this sound of *ch* is not very different from a sibilant. The vowels *i* and *e* produce a similar sound when preceded by a *d* or *t* and followed as before by a vowel. Thus from *ration* the Italians have obtained *ragione*; and from *radio*, *raggio*; from *Diana* the rustics of ancient Italy made *Jana*.

These considerations are perhaps supported by the employment of the little mark called *cedilla* in the French language, which is used to denote that *c* is to be pronounced as an *s* even before the other vowels, as *ça*; for the mark appears to have been originally an *i*. The connexion of the sounds *k* and *s* will be again spoken of.

The letter *c*, when pronounced as in *cat*, belongs to the order of guttural or throat letters, and among these it is distinguished by that character which grammarians have denoted by the Latin word *tenuis*, 'thin.' The correct distinction of the letters called *tenuis*, as opposed to those which bear the name of *medials*, is perhaps this, that in the pronunciation of the *tenuis* *p*, *k*, *t*, the organs employed in articulation have only a small portion of their surfaces brought into contact, and that but for a short time: while in the articulation of *b*, *g*, *d*, the surface in contact is more extensive, and the effort less rapid.

The letter *c* is liable to the following interchanges: 1. In the derivation of French words from the Latin, *c* before *a* is changed into *cha* or *che*; ex., the Lat. *camera*, a vaulted chamber, *castus*, chaste, &c., *carus*, dear, *cadere*, to fall, *casa*, cottage, &c. appear in French under the forms *chambre*, *chaste*, &c., *cher*, *cheoir*, *chez*, &c. In this way the English language has derived *channel*, *chivalry*, *charnel*, *chateaux*, through the French from the Latin *canalis*, *caballus*, *caro* (*carnis*), *capitalia*; and at the same time possesses the words *canal*, *cavalry*, or *cavalcade*, *carnival*, *cattle*, derived from the same roots, but by a different route. In the *patois* prevailing in the north-east of France, the sound of the *k* still remains in these words, *chemin* being pronounced *kemin*, *chat* as *cat*.

2. The change of *c* into *ch* prepares us in some measure for that of *c* into *s*, as Lat. *facimus*, we do, Fr. *faisons*; Lat. *placere*, *licere*, Fr. *plaisir*, *loisir*, Eng. *pleasure*, *leisure*. This interchange of *c* and *s* is strongly exemplified in the comparison of the western languages of Europe with those lying towards the east. Thus we have in Latin *canis*, dog;

*conca*, shell; *centum*, hundred; *decem*, ten; *cannabis*, hemp; in Greek, *κυων*, *κογχη*, *ικαρον*, *δεκα*, *κανναβις*; in Sanscrit, *svan*, *sanca*, *sata*, *dasan*, *sana*; and in Russian, the forms for *calamus*, *cor*, *centum*, *canis*, are *soloma*, *serdtse*, *sott*, *so-bāka*. It should be stated, however that the *s* in the Sanscrit alphabet, which is thus convertible with the *k* of the west, is a letter of a peculiar character, and is marked by a distinct symbol. Even Herodotus has observed (ix. 20) that the commander of the Persian cavalry, Masistios, was called by the Greeks Makistios, and the same interchange may occasionally be seen in the Teutonic languages, as in the German *faust* and *fechten*, Eng. *fist* and *fight*, words as certainly related as the Latin *pugnare* and *pugnus*. The pronunciation of the Latin *c* as an *s* in such words as Cicero, Cæsar, is proved to be incorrect by the Greek equivalents *Κικερων*, *Καισαρ*, and no less so by the co-existence of such forms as *acer*, *acris*; and it would be trifling to defend the pronunciation by the accidental identity in form of the Roman *c* and one of the many symbols for the Greek sigma. [Plates of ALPHABET, cols. 33 and 36.]

3. *C* initial of the Latin language corresponds to *h* in the German. Compare *collum*, *hals*, neck; *celare*, *hehlen*, to hide; *cutis*, *haut*, hide; *cannabis*, *hanf*, hemp; *canis*, *hund*, hound; *cornu*, *horn*, horn; *calamus*, *halm*, stalk; *caput*, *haupt*, head; *cor* (*cord*), *herz*, heart; *crates*, *horte*, hurdle. Traces of the same change are visible within the Latin itself, as *traho*, *traxi* (*trac-si*); *veho*, *vexi* (*vec-si*); and the town of Apulia, called by Strabo Kerdonia, is called by Roman writers Herdona. So the Greeks had *οσος*, an eye, while the Romans preferred *oculus*.

4. *C* is convertible with *v* and *w*. This may be seen in the related forms *Davus*, *Dacus*; *focus*, *foveo*; *nix*, *nivis*; *conniveo*, *connixi*; *lucus*, *lavo*; *vivo*, *vixi*; *struo*, *struxi*. Thus too the English\* *quick* (the original mean-

\* In some of the provinces of England 'wick' is used in the sense of quick. A thing that is alive is said to be 'wick.'

ing of which is seen in the phrases 'the quick and the dead,' 'the quick of the nail') is identical with the Latin *vivus*; and we have another remarkable example in the derivation of our words *eleven* and *twelve* from the Latin *undecim*, *duodecim*. [See L.]

5. *C* into *g*. The change already mentioned of the power of the Roman symbol *C* is a sufficient proof of this. We may add *eager*, *meagre*, derived through the French *aigre*, *maigre*, from the Latin *acer*, *macer*. The old meaning of *eager* in Shakspeare is sharp, sour, as *eager milk*; and indeed the word appears again in *vinegar*, *vinaigre*. So too *aveugle*, blind, must have come from a Latin word, *aboculus*. The same change appears in the Teutonic languages. To the Latin *oculus* corresponds the German *auge*; to *duc-o*, *zog* and *zug*; while the Latin *lacr-uma*, or Greek *dakr-uon*, has in Gothic the form *tagr*, a tear.

6. The interchange of *c* with *p* is most remarkable in the Greek and Latin languages, the former commonly preferring the labial. Gr. *πεπω*, Lat. *coquo*, cook; Gr. *λειπω*, Lat. *linguo*, leave; Gr. *πιπω* (or rather *πιπεω*), Lat. *cad-o*, fall, &c. The same interchange appears within Italy itself; the pigeon in Rome was called *columba*, the pigeon out of Rome, that is the wild pigeon, was called *palumba*; so *proximus*, nearest, has supplanted *propsimus*, from *prope*, near. The Latin word *quicquid* was pronounced by an Oscan as *pitpit*, and Augustus, we are told by Suetonius (Octav. 88), cashiered an officer for his ignorance in spelling *ipse* with an *x*.<sup>\*</sup> This convertibility of the *tenues* extends to the letter *t*. Thus we find *scapula* and *spatula* both conveying the notion of a *blade*. The Greek *τεταρτος*, fourth, *τις*, who, *τε*, and, appear in Latin as *quartus*, *quis*, *que*. The old name of the rock of Gibraltar assumes the various forms, *Calpe*, *Carpe*, *Carte*, *Tarte*. And in English we have *nut*, from Lat. *nuc*, and, on the other hand, *cork* from *cort-ex*.

<sup>\*</sup> In our own language we have *rock* (Fr. *roche*), from the Latin *rupes*, *scum* (Fr. *écume*), from *spuma*.



7. Latin words beginning with *cu* have often lost the guttural. Thus *ubi* occupies the place of *cubi*, an old dative of the relative (compare *sicubi*, *alicubi*, &c.) ; *uter* of *cuter* (compare the Greek *korepos*), *umquam* of *cumquam* (compare together *quis*, *cum*, *quisquam*). This variety appears in our own tongue, where *which*, formerly *whilk*, was once written *quohilk*.

8. *C* often disappears before *l* and *n*. This naturally arises from the difficulty of pronunciation, as in *knee*, Lat. *genu* ; *know*, Lat. *gno-sco* ; thus from the old Frank name *Clodovich* are derived *Clovis*, *Louis*, *Ludovicus*, *Ludwig*, *Lovick*.

9. In the derivation of Italian and French words from the Latin, *c* disappears before a *t*, the preceding vowel being commonly strengthened, as Lat. *dictus*, said, It. *ditto*, Fr. *dit* ; Lat. *coctus*, cooked, It. *cotto* (whence *terra cotta*), Fr. *cuit* (whence *bis-cuit*, twice baked). It also disappears at times before an *r*, as in Lat. *sacramentum*, oath, Fr. *serment* ; Lat. *lacrima*, a tear, Fr. *larme*. Lastly, the same fate awaits it when flanked on either side by vowels : compare the Latin *locus*, *jocus*, *focus*, *paucum*, *vices*, *apicula*, *corbicula*, *oculus*, *nocere*, &c. with the French *lieu*, *jeu*, *feu*, *peu*, *fois*, *abeille*, *corbeille*, *œil*, *nuire*, &c.

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**D**, which occupies the fourth place in the Hebrew alphabet and those derived from it, is the medial letter of the order of dentals, or palato-dentals. It readily interchanges with those of the same organ. The German language and the English offer an abundance of examples.

1. *D* in German corresponds to *th* in English, as *dein*, thine; *denk-en*, think; *du*, thou; *dieb*, thief; *donner*, thunder; *dorn*, thorn; *durch*, through; *tod*, death; *bruder*, brother; *erde*, earth; *leder*, leather, &c. And on the other hand, *th* in German, which however is not pronounced as among us, corresponds to *d* in English, as *thau*, dew; *thal*, dale; *thaler*, dollar; *thu-n*, do; *that*, deed; *theil*, dole and deal; *roth*, red; *noth*, need; *muth*, mood.

2. *T* in German to *d* in English, as *tag*, day; *taub*, deaf; *taube*, dove; *tief*, deep; *traum*, dream; *tod*, death; *brot*, bread; *breit*, broad; *wort*, word; *bart*, beard.

3. *D* in Latin to *z* or *ss*, or *s* final in German, and *t* in English, as *decem*, *zehen* or *zehn*, ten; *digitus*, *zehe*, toe; *duo*, *zwey*, two; *lingua* (the same as *lingua*), *zunge*, tongue; *dens* (*dent*), *zahn*, tooth; *cor* (*cord-is*), *herz*, heart; *duc-ere*, *ziehen*, tug; *doma-re*, *zahn-en*, tame; *sud-or*, *schweiss*, sweat; *pes* (*ped-is*), *fuss*, foot; *ed-ere*, *ess-en*, eat; *clud-ere*, *schliess-en*, shut; *od-it*, *hass-en*, hate; *quod*, *was*, what; *id*, *es*, it; *grandis*, *gross*, great.

4. *D* is interchangeable with *l*, and this most freely. Compare the Greek forms *Ὀδυσσεύς*, *Πολυδεύκης*, *δαψιλης*, *δακρυ-ω*, *δε-ω*, with the Latin *Ulixes*, *Pollux*, *lapisilis*, *lacruma*, *liga-re*. In the Greek language itself compare *δειδω* with *δειλος*, *δαλος*, with *δας* (*δαδ-ος*); and in the Latin, *sella*, *scala*, *mala*, *ralla*, with the verbs *sede-o*, *scand-o*, *mand-o*, *rad-o*. *Vesidia* and *Digentia*, two small

streams of ancient Italy, are now called respectively *Veriglia* and *Licenza*. So the Italians say either *edera* or *ellera* for ivy; and the Latin *cauda*, a tail, is in Italian *coda*, in Spanish *cola*. But one of the most remarkable instances of this change exists in the words *eleven* and *twelve*, in both of which the *l* has grown out of a *d* in *decem*. In the same way, while the Greek has *δεκα* for ten, the Lithuanian prefers *lika*; and of two Sanscrit dialects, one has *dasan*, the other *lasan*, for the same numeral. The people of *Madrid* call themselves *Madrilenos*.

5. *D* attaches itself to the letter *n*. Thus we find Gr. *τείνω*, and Lat. *tend-o*, stretch; Lat. *canis*, Eng. *hound*; Lat. *sonus*, Eng. *sound*; Lat. and Greek root *μεν* or *men*, Eng. *mind*; Ger. *abend*, Eng. *even* or *even-ing*; Ger. *donner*, Eng. *thunder*; Ger. *niemand*, Eng. *no-man*. And our English term *husband* is a corruption of *house-man* (Lat. *dominus*). This *d* is particularly apt to insert itself after an *n* when an *r* follows. Thus from the Latin *ciner-is*, *gener*, *tener*, come the French *cendre*, *gendre*, *tendre*. And the latter language has the futures *viendrai*, *tiendrai*, where analogy would have led to *venir-ai*, *tenir-ai*.

6. *Di* before a vowel is changed into a *g* or *j*, as *Dianus* or *Janus*, the god of light (dies) in Roman mythology; *Diana* or *Jana*, the goddess of light. So *Diespiter* and *Jupiter* are the same name. The Latin *hodie* is in Italian *oggi*. Sometimes a *z* is preferred to a *g*, especially in the Greek, Italian, and German languages. In the Greek, for example, *ζα* is used for *δια*; hence *ζαω*, *vivo*, and *διαίρα*, are connected, and the same town on the African coast is called indifferently *Hippo Zarytus* or *H. Diarrhutos*.

7. *Du* before a vowel is changed into *b* or *v*. [See B.] With this principle is connected the change of *d* into *v*, in the words *suavis*, *suadeo* and *ἀδύς*, *clavis* and *claudio*, and the river *Suevus* or *Oder*.

8. Instances occur where *d* is interchanged with both the other medials; with *b*, as in Latin *barba*, *verbum*,

English *beard*, *word*; with *g*, as in the Greek Δημητηρ from γη-μητηρ, πηδος, 'the beech,' as well as φηγος, and in the two names of the African city, Καρχηδων and *Carthago*. One may often hear in the mouths of children *dood* for *good*, and *do* for *go*.

9. *D* when flanked by vowels often disappears in the transition of words from Latin into French. Compare *Melodunum*, *Ludovicus*, *vadum*, *vadis*, *medius*, *fides*, *nudus*, *cauda*, *assidere*, *videre*, with *Melun*, *Louis*, *gué*, *vas*, *mi*, *foi*, *nu*, *queue*, *asseoir*, *voir*.

**E** occupies the fifth place in the Hebrew alphabet and those derived from it. The vowels, when arranged according to their physical affinity, would lie in the series *i, e, a, o, u*, and accordingly the vowel *e* is frequently interchanged with its neighbours *i* and *a*. It is occasionally convertible with *o* and *u*.

1. *E* is interchanged with *i*. Thus in Latin the old datives *heri, mani, ruri, musai*, afterwards took the forms *here, mane, rure, musae*; and the words *magis, videris, tristis*, when they appeared without an *s*, were written *mage, videre, triste*. The same interchange appears in the declension of the adjective *is, ea, id*, and the conjugation of the verbs *eo* and *queo*.

2. *E* in Latin often corresponds to *oi* in French. Thus many Latin infinitives in *ere* re-appear in French with the termination *oir*, as *habere, debere*; *avoir, devoir*. The Latin past imperfect has the suffix *eba*, which passed through the forms *eva* and *ea* to *oie* and *oi*. Thus from *habebam* were deduced *aveva, aveva, avoie*, and lastly *avois* or *avais*. This final *s* does not appear in the oldest forms of the French language. Other instances of the change of *o* into *oi* may be seen in the Latin adjective and other words in *ensis* or *esis*, which in French have the suffix *ois*, as *Viennensis, Viennois*; *mensis, mois*.

3. *E* Latin into *ie* French, as *mel, bene, ped, venit* *miel, bien, pied, vient*.

4. *E* into *a*. This is well marked in the dialects of the Greek; *σοφῆς*, Ionic; *σοφῆα*, Doric, &c. Hence the Latins have often an *a* where the common dialect of the Greek had *e*, as *μηχανη, πληγη*; Lat. *machina, plaga*. Both forms often co-exist in Latin, as *tristitia* and *tristitie*. The *a* is often changed into *e* in Latin, if a prefix is added,

particularly if two consonants follow the vowel, as *factus*, *confectus*; *pars*, *expers*; *castus*, *incestus*; *ars*, *iners*. [See A.]

5. *E* into *o*; especially in Greek, as λεγω, λογος; νεμω, νομος. The Latin language prefers the *o*, as εμew, vomo; πεπτω, coquo; νεος, novus. This change is particularly common in words beginning with a *w*, or with what was pronounced as a *w*, the Latin *v*. Thus *vester*, *velim*, *verto*, *veto*, were once written *voster*, *volim*, *vorto*, *voto*. Hence likewise to the Latin *vermis*, *vellus*, *verruca* correspond our English *worm*, *wool*, *wart*. While the German *schwert* is in English *sword*; and *vice versa* the German *antwort* (as it were *anti-word*) is in English *answer*. Lastly, our own *worm* (*vermis*, Lat.), and *work* (εργον, Gr.), are now pronounced as if written with an *e*. The Greek even interchanges a long *o* with a long *e*, as πατηρ, απατωρ, ευπατωρ. So in Latin *Anio*, *Anienis*.

6. *ē* in Greek is changed into *u* in Latin before an *l*, as Σικελος, Siculus, ελελελελεν, *ululare*.

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**F** is a labio-dental aspirate, bearing the same relation to the other labio-dental aspirate *V* which the letters called *tenues*, *p*, *k*, *t*, bear to the *mediae*, *b*, *g*, *d*. It occupies the sixth place in the English as in the Latin alphabet.

The letter *F* is interchangeable with the other aspirates *ch* or *h* and *th*, and also with the lip-letters *p* and *b*.

1. *F* in Latin corresponds to *h* in Spanish, as Latin *formoso*, beautiful; Spanish *hermoso*; Latin *femina*, female; Spanish *hembra*; Latin *fugere*, fly; Spanish *huir*. Other examples may readily be found in a Spanish Dictionary under the letter *h*. The same change prevailed between the Latin of Rome and the Sabine dialect of that language.

2. *F* in Latin corresponds to *th* in Greek, as Latin *fera*, a wild beast; Greek *θηρ*. Latin *fle*, weep; Greek *θρε*, as seen in *θηρνος*. Indeed this interchange prevailed among the dialects of the Greek language itself, as in *ουφαρ* and *ουθαρ*; *φλαν* and *θλαν*; *φλιβω* and *θλιβω*. This however seems to depend on the proximity of the letters *l* and *r*. [See L.]

3. *F* in Latin corresponds to *b* in German and English, as *frang-ere*, *brech-en*, to break; *frater*, *bruder*, *brother*; *fago*, *buche*, *beech*, &c. [See B.]

4. *F* in English and German to *p* in Latin, as *pellis*, *fell*, *fell* (comp. *fellmonger*); *ped*, *fuss*, *foot*; *pug-na-re*, *fechten*, to fight, &c.

*F* is also the symbol of the much disputed digamma or *vau*, which likewise occupied the sixth place in the ancient Greek alphabet, for while *epsilon* is employed as the numerical symbol for *five*, the next letter, as that alphabet is now arranged, is the representative of *seven*. Moreover,

this position of the digamma will correspond precisely with that of *vau* or *waf* of the Hebrew, and of *f* in the Latin alphabet, two letters of kindred power and form. A further argument may be found in the principles which would seem to have determined the arrangement of the Greek alphabet. The letter is still to be seen in many inscriptions. With regard to the power of the letter, it is now the general and well-established opinion that it is equivalent to our own *w*.

The use of the digamma prevailed more particularly in the Æolic dialect of the Greek tongue. In the other dialects it was commonly dropped, particularly the Attic; and as this became the favourite dialect of Grecian literature, the digamma at last escaped from the alphabet; and even the Homeric poems, which had been written in a dialect still possessing the digamma, were presented to the Athenians without that letter, to the serious injury of the metre. But though the form of the digamma was not admitted into the Attic alphabet, the vowel *o* was occasionally used, so as virtually to represent it, as in *οἶδα*, *οἶκος*, *οἶνος*, equivalent to *FIΔA*, *FIKOΣ*, *FIHOΣ* (comp. the Latin *video*, *vicus*, *vinum*); and it was altogether superfluous to prefix the digamma, *FOIKOΣ*, as was sometimes done. At other times the *upsilon* filled the place of the digamma, as in the nouns which terminate like *βασιλευς* (*ΒΑΣΙΛΕΥΣ*).

The Latin language, being more closely connected with the Æolic dialect of the Greek, is abundant in the use of this letter; for the true pronunciation of the *v* or *u* consonans must have been the same as our *w*, or it could not have so readily interchanged with the vowel *u*. The Greek words *ων*, *εap*, *εσπερος*, *εστια*, *ιον*, appear in Latin as *ovum*, *vēr*, *vesperus*, *vesta*, *viola*. In the last instance indeed there are two other points of difference, the Latin word being feminine, like *rosa* compared with the Greek *ῥοδον*; and secondly, a diminutive, which is well suited to the size of the flower. Sometimes a *b* appears in the Latin



word where the Æolic Greek must have had the digamma, as *probus* compared with *πρᾶς*; or an *f*, as *Formiæ* compared with *Ormiaæ*.

The disappearance of the digamma in one dialect and its retention in another is in perfect accordance with what is seen in modern languages. In our own we have ceased to pronounce the *w* in *who*, *whose*, *two*, *sword*, *answer*, *whole*; while in *one* and *once* we have the sound without the character, and yet drop it again in *only*. The Danish dialect of the Teutonic language is remarkable for throwing off the *w*, thus *word* in the mouth of a Dane is *ord*.

For the assertions of the grammarians and the opinions of the learned with regard to the digamma, see Kidd's edition of Dawes's *Miscellanea Critica*, pp. 175-335. The editor has given a list of the Greek words which he supposes once to have possessed this letter.

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**G.** This letter is derived to us from the Latin alphabet, in which it first appears. In the Greek alphabet its place is supplied by *zeta*. If, as seems probable, the sound of this Greek letter was the same as the consonantal sound at the beginning of the word *judge* (see *Z*), it may perhaps be inferred that the hissing sound now given to the letter *g* existed already in some dialect of ancient Italy. The sound at any rate is familiar to the modern Italian. The sound of the letter *g* in the English language is two-fold. Before *a*, *o*, and *u*, and occasionally before *i* and *e*, it is the medial letter of the guttural order. The other sound, which it possesses only before *i* and *e*, is one of the medials of the sibilant series, and is also represented by the letter *j* as pronounced by the English. The sibilant sound is written in Italian by two letters *gi*, as *Giacomo*, *Jacob*, or by *gg*, as *oggi*, to-day. The two-fold nature of the sound corresponds to the double sound of the letter *c*, which is sometimes a *k*, sometimes an *s*. [See *C*.]

The guttural *g* is liable to many changes in different dialects or languages.

1. *G* and *k* are convertible. Thus the Greek and Latin forms *genu*, γονυ; *gen*, γεν, as seen in *genus*, γενος, *rig(e)n*, ρι, γ(ε)νρρμαι; *gno*, γνω, as seen in *gno'sco*, νι, γνω, σκω; severally correspond to the German and English *kn*ie, *knee*; *kind*, *kin*; *kenn*en, *know*.

2. *G* and an aspirated guttural: as, Greek, χην; German, *gans*; English, *goose* and *gander*. Perhaps χαινω may be related to the German *gaffen* and English *gape*. There can be no doubt as to the connexion between the Greek χθες, the Latin *hes-ternus*, and the German *ges-tern*. The close connexion of the two sounds may also be seen

in the pronunciation of the final *g* in high German like *ch*, as *Ludwig*, &c..

3. *G* and *h*. As the letter *h*, when pronounced at all, is only a weak aspirate, this interchange strictly belongs to the last head. As an additional example, we may refer to the Latin word *gallus*, which has all the appearance of being a diminutive, like *bellus*, *ullus*, *aselus*, from *benus*, *unus*, *asinus*. If this be admitted, the primitive was probably *ganus*; and we see its corresponding form in the German *hahn*, a cock.

4. *G* often disappears: First, at the beginning of a word, as in the Latin *anser*, a goose, compared with the forms given above, and in the English *enough* compared with the German *genug*. A large number of examples of this may be seen in the now poetical participles of the English language, commencing with a *y*, as *yclept*, *yclad*, &c.; also in *ago* for *agone*; in all of which the fuller form began with *ge*, as is still seen in German. The loss of *g* is particularly common before *l* and *n*, as Eng. *like*, Germ. *gleich*; Lat. *nosco*, *nascor*, from *gnosco*, *gnascor*. Secondly, in the middle of words between vowels. This may be seen in French words derived from the Latin, as: *legere*, *lire*, read; *magister*, *maistre*, master; *Ligeris*, *Loire*, &c.; also in English words connected with German, as *nagel*, *nail*; *segel*, *sail*; *regen*, *rain*; &c. In such cases the vowel is generally lengthened. Lastly, at the end of words, as, *sag-en*, *say*; *mag*, *may*; *tag*, *day*; here, again, the syllable is strengthened.

5. *G* and *y* are convertible: as, *yester-day*, compared with the Germ. *gestern*; *yawn* with *gähnen*; *yellow* with *gelb*. In our own language we find related words showing this difference: *yard* and *garden*; *yate*, a dialectic variety of *gate*; *yave* for *gave* (Percy's *Reliques*, i., p. 294, note); and *yode*, a perfect of *to go* (Glossary of the same).

6. *G* with *gu* and *y*. In the Latin language there co-exist the forms *tinguō*, *tingo*; *unguo*, *ungo*; *urgueo*, *urgeo*, &c. In the French language *gu* is presented to the eye,

but *g* to the ear, in the following : *guerre, guêpe, guarder, &c.* ; while in English we have *war, wasp, ward, or guard*. Under this head it may be observed, first, that a final *w* in the English language often corresponds to a guttural in other Teutonic dialects, as *saw, raw, crow, row, maw, &c.* ; secondly, that we often have two letters, *ow*, where the German has a guttural *g*, as in *follow, sorrow, morrow, furrow, gallows, marrow, borrow, barrow*.

7. *G* and *b*. This is generally confined to those cases at the beginning of words, when an *r* or *l* follows, as in the Æolic forms, γλεφaron, γληχων, γαλανος, in place of βλεφaron, βληχων, βαλανος. Hence the Latin *glans*. So the Turks have given to Prussia the name of *Gharandaberk*, i.e. *Brandenburg*.

8. *G* and *d*: as δη-μητηρ for γη-μητηρ. Examples of this interchange may be heard from the mouth of nearly every child in its first attempts to speak, as *Dy Flot* for *Guy Fawkes, dood boy, do away, &c.* This change, as in the last case, is common before *l* ; hence the Latin *dulcis* by the side of the Greek γλυκυσ.

9. The guttural *g* and the sibilant *g*. It was stated in C that the hard sound of that letter in the Western languages of Europe often corresponded to a hissing sound in the Eastern. So too the hard *g* belongs to Europe, the *j* sound to Asia. Thus *reg*, a king, is in the East *rajah*.

10. The sibilant *g* and *di* or *bi* before a vowel. For examples see D and B.

11. *G* appears to attach itself to the letter *r* at the end of roots : as *mergo, spargo*, compared respectively with the Latin *mare* and the Greek σπειρω. This outgrowth corresponds to the addition of *d* at the end of roots ending in *n*. [See D.] Thus the two liquids take as an addition the medial consonants of their own order, the dental *n* preferring the dental *d*, while *r* takes to it the guttural *g*.

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**H** is an aspirate of the guttural series, and is a faint pronunciation of the sound which in the High German alphabet is denoted by *ch*. In the earliest alphabets, as the Greek and Hebrew, the symbol whence the modern character is derived denoted the syllable *che* or *he*. Hence the Hebrew name was *cheth* or *heth*; and the Greek probably at first *heta*, as it was afterwards *eta*. As the guttural sound disappeared in the latter language the letter finally denoted the simple vowel *ε*. On the other hand in the Latin alphabet it was retained as the symbol of the aspirate. The English name *aitch* was probably at first *ech*, with the vowel prefixed, as in *ef*, *el*, &c. The guttural sound of *ch* is often confounded with the sibilant *ch*, as heard in *church*.

The letter *h* is liable to the following changes in different dialects:—

1. *H* is interchangeable with *c*. This is well seen in a comparison of the Latin and German languages [see C, 3]. To the examples there given may be added the Latin *decem* compared with the German *zehen*, and *ducere* compared with *ziehen* (*zug*).

2. *H* is interchangeable with *ch*. Thus the Greek forms *χειμων*, *χειμερινος*, *χεινω*, *χοτρος*, *χαμαι*, are severally connected with the Latin *hiemps*, *hibernus*, *hio*, *hortus*, *humi*.

3. *H* with *chth*. This is similar to the interchange of *k* with *ht*, as seen in the various forms of the Latin roots *plec* and *plect*, *nec* and *nect*. Of the interchange between the aspirates there are examples in the Greek *χθες* compared with the Latin root *hes*, seen in *heri* and *hesternus*,

and perhaps the Greek  $\chi\theta\omicron\nu$  (nom.  $\chi\theta\omega\nu$ ) compared with the Latin *humo* (nom. *humus*).

4. *H* is interchangeable with *g*. Examples: the German *zehe* compared with the Latin *digito*; the German *fliehen*, *sehen*, compared with the English substantives *flight*, *sight*; and perhaps the Latin *vehemens*, the first element of which is identical with the German prefix *weg*, a derivation which will make *vehemens* equivalent to *amens* or *demens*.

5. *H* with *s*. Compare the Latin *sub*, *sex*, *septem*, *sus*, *salio*, with the Greek  $\upsilon\pi\omicron$ ,  $\epsilon\zeta$ ,  $\epsilon\pi\tau\alpha$ ,  $\upsilon\varsigma$ ,  $\alpha\lambda\lambda\omicron\mu\alpha\iota$ , &c. Thus the ancient Spanish town *Hermandica*, mentioned by Livy in his 21st book, is proved by the Greek form *Helmantice* to be identical with *Salamantica*, the ancient name of *Salamanca*.

6. *H* with *f*. Hence the Latin words *hostis*, *hostia*, says Festus, were sometimes written *fostis*, *fostia*. So too the French word *hors*, well known in the phrase *hors de combat*, is derived from the Latin *foris*. The Spanish language abounds in examples of this change, as in the names *Herdinando* and *Ferdinando*; so also *hermoso*, from the Latin *formoso*; the Portuguese retains the form *formoso*. [See F.]

7. *H* with *w*. Many Greek words which had originally the digamma (another name for the letter *w*) at the beginning, took a mere aspirate afterwards. So in our own language the word *who* has nearly exchanged the *w* for what is sounded as an *h*; and the relative adverb *how* is no doubt derived from the relative itself. It is in this way that the Latin *homo* is *uomo* in Italian and *uhóm* in Wallachian.

8. When any consonant or consonants in the middle of words had nearly lost all sound, the letter *h* appears to have been employed as a fit representative of the vanishing sound. Hence in Latin *mihi*, for what would appear by analogy to have been once *mibi*; and in German

*stehen* and *gehen*, for what must originally have been *standen* and *gangen*.

9. The letter *h* is often dropped altogether in pronunciation, and hence in writing also. This was perhaps the reason why the Greeks gave up the letter *h* for the little mark called the *spiritus asper*. In Latin many words are written indifferently, with or without an *h*, as *arena*, *harena*; *arundo*, *harundo*; *onustus*, *honustus*. Thus the last words show that *hon,or* and *hon,us* (*onus*), *honestus* and *honustus*, are all of the same origin, being derived from a root *hon*, denoting a *load* or *charge*, which is either an *honor* or a *burden*, according to the nature of the case. The Italians for the most part, like the inhabitants of ancient Rome, are averse to all aspirates; the people of Tuscany, on the other hand, still maintain their ancient character for the strongest pronunciation of these harsh sounds.

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is a vowel which represents two very different sounds in different languages. In this country it denotes a rapid pronunciation of the diphthong *ai*. In French, Italian, and any other tongues, its sound is identical with that of the English *e*. In the series of the vowels established by the experiments of Mr. Willis, *i*, as denoting the latter sound, lies at one of the two extremes. It is pronounced with the lips retracted so as to shorten the vocal tube, whereas the same organs are protruded to produce the sound represented at the other extremity by *u*. The various forms which have been used to represent the letter *i* may be seen in the Plates of the ALPHABET. The character there given is used by the Phœnicians and early Greeks is somewhat complicated, and differs widely from the single stroke into which it eventually degenerated. In this last state it was the simplest of all the alphabetical characters, and was therefore well adapted to be the symbol of a small quantity. In this sense the terms a *jod* and an *iota* are still retained, *jod* being the Hebrew, *iota* the Greek name for the character.

The letter is interchangeable as follows :—

1. With the diphthongs *ai*, *oi*, *ei*. This may be seen most distinctly in the Latin language, where *alais*, *requairo*, *pueroi*, *puerois*, *nulloius*, *deico*, &c., were corrupted into *alis*, *requiro*, *puerī*, *puerīs*, *nullius*, *dico*. In the same language when one *i* was followed by another *i*, it was not uncommon to denote them by a single long *i*, as *tibicen*, *Chius*, *alius* (gen.), *inscitia*, for *tibicen*, *Chius*, *alius*, *inscītia*. In such cases it was a common practice to give greater length to the letter, thus, CHIVS.
2. The short *i* was interchangeable with nearly all the



short vowels, more particularly in the penult syllables of polysyllabic words, which are very indistinctly pronounced. Thus the Greek *mēchănē* is in Latin *māchīna*. In the same manner the Nomad races of North Africa are called by the Greeks *Nomades*, by the Romans *Numidae*. Again, *ανεμος* and *animus* are kindred words. *Bonitas* must have been originally *bonotas*, and would have been written in Greek with a termination *-οτης*. Lastly, in a large number of words a short *u* degenerated into an *i*: as *maxŭmus*, *decŭmus*, *recŭpero*, *maritŭmus*, *scribŭmus* (compare *sŭmus*), into *maximus*, *decimus*, *recipero*, *maritimus*, *scribimus*. Even Cicero wrote all these words with a *u*, though our editions give an *i*.

3. A short *i* before *n* or *m* is not unfrequently in French changed into *ai* or *a*. Thus the Gallic town *Inculisma* is the origin of the name *Angoulême*: *vincere* is in French *vaincre*, &c. [See A.]

4. In the same language the vowel *i* is changed into *oi* very commonly, as *sitis*, *soif*; *mi*, *moi*; *fides*, *foi*; *Ligeris*, *Loire*, &c., and this though the *i* in Latin be short.

5. *I* is often inserted in French or Spanish words before the vowel *e*. [See E.]

6. The vowel *i* is often inserted after the vowels *a*, *o*, and *u* in the French language, particularly when a contraction has taken place, as *aimer*, *connoître*, *réduire*, from *amare*, *cognoscere*, *reducere*. [See A.]

7. When the vowel *i* in the Latin language has a vowel after it, and is preceded by one of the consonants *p*, *b*; *t*, *d*; *c*, *g*; the derived languages have often a sibilant in the place of the former consonant. Thus *sapiam* is in French *sache*; *rabies*, *rage*; *ratio*, *raison*; *medius*, in Italian *mezzo* (compare the Greek *μεσος*). The double sound of *c* and *g* in our own language appears to have originated in this way.

A similar change occurs even in other cases, as *simia*, Fr. *singe*; *vindemia*, *vendange*; *lineus*, *linge*.

**J** in the English language has a sibilant sound, closely connected with that of the syllable *di* before a vowel. It has a similar, though not the same, sound in the French tongue; but in German it is pronounced altogether as our *y* before a vowel. What its pronunciation was in Latin may admit of dispute, for although it is generally laid down that its power with the Romans was the same as with the Germans, there is reason for thinking that our own sound of the letter was not unknown to the ancient inhabitants of Italy. The name of Jupiter was undoubtedly written originally Diupiter; so Janus was at first Dianus, just as the goddess Diana was called by the rustics Jana. [See D and I.] The argument might be strengthened by comparing the Latin *jungo* with the Greek ζευγνυμι, Jupiter with Ζευ πατερ, &c., and also by referring to the modern Italian forms, *giogo*, *giovare*, *giovenco*, *giovane*, &c. There is no absurdity in supposing that two pronunciations may have co-existed in the same country. As to the form of the letter *j*, it was originally identical with that of *i*, and the distinction between them is of recent date. Exactly in the same way, among the numerals used in medical prescriptions, it is the practice to write the last symbol for unity with a longer stroke, *vj*, *vij*, *vijj*.

In the Spanish language *j* represents a guttural, and is now used instead of *x*, which had the same power: thus Jeres rather than Xeres is the name of the town which gives its title to the wine called by us sherry. For the changes to which *j* is liable, see D, G, and I.

**K** has the same sound which **C** has before the vowels *a, o, u*. A reference to that consonant will therefore suffice for the power of the letter. Although this letter is now superfluous, it was not so when the characters of an alphabet were syllabic in power. Thus the letter *k* appears to have denoted at one time the syllable *ka*, while another character represented *ko*, and so on. Hence in the Greek and Hebrew alphabets the former was called *kappa, kaph*; the latter *koppa, koph*. This accounts for the fact, that in Latin the letter *k* was never used except before the vowel *a*, precisely as *q* is found only before *u*, and the Greek *koppa* only before *o*. Even our own alphabet seems to imply such a limit in the use of this consonant, when it gives it the name *ka*, not *ke*; though the latter name would better agree with *be, ce, de, &c.*

The following are some among the Latin words in which the letter *k* is found in inscriptions: *Kaeso, Kaia, kalator, kalendae, kandidatus, Kaninius, kanus, kapitolium, kaput, karcer, karitas, Karmenta, Kartago, karus, kasa, Kastor, kasus, kastra, and arka, dedikare, evokare, iudikare, Parka, Volkanus.*

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**L** is a liquid formed at that part of the palate which is near the teeth. It is therefore allied at once to the adjoining liquids *r* and *n*, and to the palato-dental consonants. The interchanges to which it is liable are as follows:—

1. *L* is interchangeable with *r*. Hence from the Greek or rather Latin *apostolo*, *epistola*, the French have derived *apostre*, *apôtre*; *épistre*, *épître*. Again, in Latin, while from *rivo*, a stream, *rivali*, living near the same stream, and from *aevo*, age, *aequali*, of the same age, are derived: yet *populo* and *familia* lead to the adjectives *populari*, *familiari*, belonging to the same people, or the same family. These last words it will be observed already possessed an *l*. In the same way the well-known town on the African coast has been called at different times *Algiers* and *Argel*. The Spanish *coronel* corresponds to our *colonel*. *Caralis*, in Sardinia, is now *Cagliari*. *Salamanca* was called in ancient times *Salmantica* and *Hermantica*.

2. *L* with *n*, as *Barcino* (onis), *Barcelona*; *Ruscino*, *Roussillon*; *Bononia*, *Bologna* or *Boulogne*, *Nebrissa*, *Lebriza*; *πνευμων* from *πνεω*, or *πλευμων*, Lat. *pulmo*; *benus* and *bellus* in Latin, *βεντιστος* and *βελτιστος*, in Greek; *λιτρον*, *nitrum*; *anima* in Lat., Ital. *alma*.

3. *L* with *d*, as *St. Aegidius*, *St. Giles*; *gridiron*, meaning *grill-iron*; and the English title *admiral* is derived from the Spanish *almirante*. But see D, No. 4. *L* is also interchangeable with *t*. [See T.]

4. *Ll* in the middle of words with *li*. Examples of this are abundant in the French pronunciation of the *l mouillé*. Hence from the French *billards* is derived without much alteration of sound the English *billiards*. It is somewhat

strange that the English name *Villiers* and the French *Villars*, which are probably of the same origin, should be pronounced so perversely that the first writes an *i* and omits to sound it, the second gives an *i* to the ear and none to the sight. This change prevails between the Greek and Latin languages, as *φυλλο* and *folio*, a leaf; *αλλο* and *alio*, other; *ἄλλ* and *sali*, leap. Even in the Greek itself *μᾶλλον* must be a corruption, as analogy would require *μαλα*, *μαλιον*, *μαλιστα*. It is probable indeed that the Greeks gave to the double *l* in this word the same sound as the French now do. On any other principle it would be impossible to defend the circumflex accent, which is only placed on syllables terminating in a vowel. It would perhaps not be wrong to write *σκῦλλο* rather than *σκῦλο*, corresponding to the Latin *spolio*, a skin or covering. With these forms may be compared *Mallorca*, pronounced *Mayorca*, the Spanish name for *Majorca*. Lastly, the Portuguese write *lh* with the same sound.

5. *L* disappearing. Not very dissimilar from the preceding section is the Italian interchange of *pl*, *cl*, *fl*, with *pi*, *chi*, *fi*; as from *pleno*, full, *pieno*; *plano*, flat or low, *piano*; *Placentia*, *Piacenza*; *clavi*, a key, *chiave*; *claro*, bright, *chiaro*; *clamare*, to call, *chiamare*; and *flor*, a flower, *fiore*; *fluctu*, a wave, *fiotto*; *Florenza*, once *Firenza*, now *Firenze*, the existing name of Florence.

This loss of an *l* after a consonant appears in other languages. The German *fliegen*, to fly, has for its chief element *flug*, corresponding to the Latin *fug*. In the same language *flispern* and *fispern* both mean to whisper; *fittich* and *fittich* both mean a wing; *blinzen* corresponds to the English words *blink* and *wink*. The word *dreifach*, threefold, is derived from *drei* and *flach*. Again the Greek *ὑπνο* and the Latin *somno*, *sopor*, have *sop* for the radical syllable. In the Gothic *in-suepp-an*, the same root has the form *suep*, but in German *schlaf*, and in Eng-

lish *sleep*. Lastly, the Latin *claud*, shut, and *clavi*, key (words of the same origin, as is proved by the various forms of *suavi*, sweet), appear in German in the form *schluss*, and in English as *shut* and *key*.

6. *L* with *u*, particularly after an *a*. *Alfiden*a, a town, or *Aufiden*a; ελεημοσυνη, pity (used by ecclesiastical writers to signify charitable gifts), Ital. *limosina*, Fr. *aumône*, Eng. *alms*; Lat. *altari*, an altar, Fr. *autel*; Lat. *aliqui-uno*, Ital. *alcuno*, Fr. *aucun*; Lat. *ulna*, Fr. *aune*. The French also contract the pronoun and article à *le*, à *les*, to *au* and *aux*. D'Anville has traced out Caesar's Gallic town Alesia to be Ste. Reine. Mont Auxois on which it is built proves the point, for Mons Alesiensis or Alesensis would become Mont Auxois. [See E 2, at end.]

7. Many words beginning with an *l* once had other consonants before the *l*: as in Latin, *loco*, a place, *liti*, a suit, *lato*, broad, were once preceded by *st*—thus, *stloco*, *stliti*, *stlato*. This explains how *lato* in Latin is the participle of *toll*. It must once have been *tlato*, corresponding to the Greek forms of the same root, viz. τλη-τος, τλη-μων, as well as τολ-μη. Again the English *liquorice* is a corruption from the word γλυκυρριζα, sweet-root. To this head perhaps belongs the Welsh sound of words beginning with *ll*, as for example all the places beginning with *Llan*, which is pronounced by some as *thlan*, by others as *flan*. Perhaps *lana* and *flannel* are kindred words.

8. *L* is very apt to appear in a root, sometimes before a vowel, sometimes after one, as in the Greek words καλε or κλη, βαλ or βλη, &c. Where this slipping occurs after a sound like *k*, the *l* is apt to be converted into an *r*. Thus the Greek σκαλεν, poke, is in Latin *scrutari* (compare the phrase *scrutari ignem*, to poke the fire). So καλυπτω and κριντω are of the same origin; σκελος and the Latin *crus*, σκολοψ and *cru*x; *celeber* and *creber*.

**M** is the labial letter of the liquid series. The changes to which it is liable are chiefly as follows:—

1. *M* is interchanged with *n*. Thus *m*, at the end of Latin cases and tenses, is generally represented by an *n* in Greek. Similarly the German dative *ihm* and accusative *ihn* have been confounded in the English *him*, which is at once dative and accusative. So again the German *boden*, *busen*, *besen*, *faden*, are in English, *bottom*, *bosom*, *besom* or *broom*, *fathom*. And even in the Greek language, notwithstanding its aversion to a final *n*, inscriptions exhibit such forms as τομ βασιλεα, αιθηρ μεμ φονχας, &c., where the nasal is modified so as to accord with the initial letter of the following word.

2. *M* with *b*. Thus in Latin, *hiemps* co-exists with *hibernus*, *tumeo* with *tuber*, *glomus* with *globus*, *fama* with *fabula*. This interchange explains the form of *summus*, the superlative of *sub*, of *sumo* (or *summo*, as the best MSS. often have it) for *subimo*, and perhaps that of *melior*, as the comparative of *benus* or *belus*, the old form of *bonus*; whence *bene*, *bellus*, βελτερος, βελτιστος, βεντιστος, &c. Again, βροτος is equivalent to μροτος, and so related to the Latin *mor-i* and the Sanskrit *mri*. In our own language *husband* is a corruption of *house-man*, *dominus*, the correlative of *housewife*.  
house-wife

3. *M* with *p*. Hence the Greek forms ομμα, τετυμμαι, &c., for οπμα, τετυπμαι, &c. So the Greek preposition μετα has a form πεδα, and the Greek μολυβδος is in Latin *plumbum*.

4. *M* with *v*. This is particularly the case in the Welsh language. Hence the name *Roman* was transferred into that tongue with a *v* (or rather an *f*, which is pro-

nounced as *v*) in place of the *m*; and the Latin *amnis* is believed to be identical with the Welsh *Afon*, pronounced *Avon*. The Latin language too has *promulgare*, apparently for *provulgare*. Compare also *kimmel*, *heaven*; *immer*, *ever*.

5. *M* with *w* probably. This interchange follows easily from the last, and is a natural step towards the next. The German *mit* seems to be identical with our own *with*, and their longer preposition *wider* is to *mit* or *with*, precisely as the Latin *contra* to *con*. The difference of meaning is only apparent, for the notion of hostility is secondary and belongs to the shorter as well as to the longer forms. Thus in Latin we say *pugnare tecum*, and in English to *withstand*. In Greek too *μια*, 'one,' and the particle *μεν* (which also appears to denote 'one,' and so to correspond to *δε*, 'two,' probably a corruption of *δυο*), seem to have passed through a form *Fia*, *Fev*, before they became *ια* *έν*. Compare the old Latin *oeno* and the English *one* as it is pronounced.

6. *M* disappearing. This appears to have been the case even at the beginning of words. See what is said above; and compare the Greek *μεχρις* with *αχρις*, *μοχλιζω* with *οχλιζω*, the Latin *manus* with the Teutonic *hand*, the Latin *mere-re* with the English *earn*. At the end of words at least, the loss of an *m* is very common, particularly after *o*. Thus the Greek and Latin verb often has the first person ending in *ο*, where analogy would lead to *om*; *scribo*, *τυπω*. Compare in Latin the words *sum*, *inquam*, besides the other tenses *scribebam*, *scribam*, &c.; and in Greek the middle form *τυπτομ-αι*, *τυπτεσ-αι*, *τυπτετ-αι*, which would seem to have been formed from an old active, *τυπτομ*, *τυπτεσ*, *τυπτετ*, with the addition of a fixed suffix denoting *self*. In Latin all the adverbs ending in *o*, signifying *motion to*, appear to have lost an *m*, viz. *quo*, *eo*, &c. Hence *adeo*, *quoad*, occur in conjunction with a preposition which elsewhere requires an accusative. Again, an *m* has been lost in *postea*, *antea*, *postillā*, &c.; compare *post-*



*quam, antequam,\** &c. Lastly, the use of *refert meā*, or *Ciceronis, interest meā*, &c., are probably to be explained by the full forms, *rem fert meam, rem fert; Ciceronis, inter rem est meam*. Such a use of *res* accords well with the phrases, *in rem meam est, e re tua est*. The common opinion that a mark over a vowel signifies the addition of an *m* grew out of the fact that an omitted *m* leaves a long vowel, so that *meā* strictly marks only the quantity.

7. *M*, like the other liquids, but not so frequently, is liable to change its position with regard to the vowel of a root. Thus in Greek the root *τεμ*, *cut*, may take the form *τμη*; and *δαμα-ω* has derivatives where the *μ* is next to the *δ*.

\* A recent writer imagines that *postea* and *quae* owed the length of their final vowels to previously existing forms *posteaq* *quac*. To this view there is the fatal objection, that *is* and *qui* are never demonstratives, and this affix is only added to demonstratives.

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**N** is one of the liquid or trembling series of letters. It is formed with the tongue at the point where the teeth and palate meet, and the sound passes chiefly through the nasal passage.

The letter *n* is subject to the following changes :—

1. It is interchangeable with *nd*. Thus the Latin roots *men*, *fini*, *gen* (genus), appear in Saxon English as *mind*, *bind* or *bound*, *kind* or *kin*. The converse change is common in the provincial dialect of Somersetshire, where the English words *wind*, *hind* (behind), *find*, *round*, *and*, are pronounced *wine*, *hine*, *vine*, *roon*, *an* ; while on the contrary, *manner* is changed to *mander*. [See D.]

2. Before *f*, *n* was silent in Latin. Hence the town *Confluentes*, at the junction of the Moselle and Rhine, is now called *Coblenz*. So the German *fünf* is in English *five*.

3. *N* final often becomes a more complete nasal, or equivalent to *ng*. Thus the German infinitive in *en* appears to be the parent not only of the participle in *end*, but of the substantive in *ung*, with which are connected the English participle and substantive of the same form in *ing*. The Somersetshire dialect prefers the *n* without *g*, as *stanin*, *sparklin*, *starvin*, for *standing*, *sparkling*, *starving*. The Sanscrit alphabet has a particular character for this sound.

4. *Ni* or *ne* before a vowel often forms but one syllable with that vowel, the *i* or *e* being pronounced like the initial *y*. This sound is represented in Italian and French by *gn*, as *Signor*, *Seigneur* ; in Spanish by *ñ*, as *Señor* ; and in Portuguese by *nh*, as *Senhor* ; all derived from the Latin *senior*, elder.

5. *N* is interchangeable with *l*. Hence the double form of *luncheon* and *nunchion*; but see *L*.

6. *N* with *m*, particularly at the end of words. [See *M*.]

7. *On* and *o* are frequently interchanged. Hence the disappearance of the final *n* in the Latin nominatives *ratio*, *ordo*, *Laco*. The Portuguese also often discard an *n* so placed. On the other hand the Greek neuter nominative takes an *n* to which it is not entitled, as *αγαθον*. It is probably from a confusion between the two sounds that the question has arisen, whether the letter *ain* of the Hebrew alphabet is an *o* or an *n*.

8. *N* with *th* and *d*. Thus the Latin often has *en* where the Greek has *αθ* or *ασ*, the English *ood* or *oom*, the German *ut* or *und*, as Greek *μαθ* (in *μαθανω*) and *μεν* (*μενος*), Latin *mens*, English *mood* or *mind*, German *muth* and *wuth*. Secondly, Greek *αγαθος*, Latin *benus*, Eng. *good*, Germ. *gut*. Also Greek *παθ* or *πα* in *παθνη* [see Donnegan's Lexicon] more commonly *παρνη* and *παω* [compare too the Latin *pasco*, *pastus*, *pastor*, *pabulum*], Latin *penus*, Eng. *food* and *fodder*, Germ. *futter*; Greek *γαστηρ*, Latin *venter*, Eng. *womb*, Germ. *mutter*; Greek *αισθανομαι*, Latin *sentire*; Gk. *ασθ-μα*, Lat. *ven-tus*; Greek *γναθος* and *γενος*, Lat. *mentum* and *gena*, Eng. *mouth*, Germ. *mund*. [See "GOOD, BETTER, BEST, WELL."]

9. *N* with *s*. This change will not be readily admitted without consideration, as the sounds appear so different. The change however is very parallel to the admitted change of *l* and *d*; and indeed as the two latter letters are formed at the same part of the mouth, so are *n* and *s*. The close connection of the two letters will be most forcibly demonstrated by examples of suffixes in which the change occurs. Thus the English language has a double form of the plural suffix in *en* and *es*, as in *oxen* and *asses*. The Greek verb has the same variety; first, in *τυπτομεν* and *τυπτομες*; secondly, in *τυπτετες*, which must have been the older form of *τυπτετε*, and the so-called dual *τυπτετον*. The Latin again has the *s* for a plural suffix in *scribimus*,

*cribitis*, but the *n* in *scribunt*. Again the Latin comparative was for its oldest suffix *ios*, as in *melios*, whence both *melior* and *melius*; or a better example occurs in *ple-ios* and *pleos*, whence the latter forms *plous* and *plūs*. On the other hand the Greek suffix is *ion*, as *πλε-ιον* and *πλεον*, from the same root as the Latin *plus*, and with the same meaning. Again, the old genitive plural suffix in Latin appears to have been *sum*, as *servosum*, whence *servorum*. But the Sanscrit has generally *sam*, sometimes *nam*. The suffix for a female in Greek is either *na* or *sa*, with perhaps an *i* prefixed, as *βασιλινα*, *μελαινα*, *λεαινα*, or *βασιλισσα*, *τυπτοουσα*, and in English we have *ess*, while the Germans have *inn*. Such verbs as *σβεν-νυμι* have *σβεν* for the radical part which often takes the form *σβεξ*, *α-σβεσ-τος*; and the same change appears in *σωφρον* (Nom. *σωφρων*), and *ωφροσυνη*. Also the Greek infinitives end commonly in *ειν* as *τυπτειν*; but the Aeolic infinitive has *ις* as *γελαις*. Is it an accident that we have a negative prefix in the shape of *ve* and *se* as in *nescius* and *secors*? If the change be admitted, we see the cause of the anomaly in the Latin *pon-o*, *posu-i*, *pos-utum*.

10. *N* before *s* silent, but lengthening the preceding vowel. This fact is well exemplified throughout the grammar of the Greek language. The Latin had the same peculiarity. Hence *consul* was sometimes written *cosol*, and when abbreviated was always represented by the three first of the sounded letters, viz. *cos*. So *censor*, *infans*, *viciens*, *vicensumus*, are often found in the form *cesor*, *infas*, *vicies*, *vicesimus*. We see too why the Greeks wrote the Latin words *κησωρ*, *Κωνσταντινος*, with a long vowel in the first syllable. Lastly, while the Germans write *gans*, *wünschen*, the English have *goose*, *wish*.

11. *N* silent at times before *t* and *th*. The English word *mutton* is derived from the French *mouton* and the Italian *montone*; and our word *tooth* in the older Gothic dialects was *tunth*, thus corresponding as nearly as it ought

to do with the Greek *ὄδωρ*, and Latin *dent*; and *month* corresponds to the German *mund* and Latin *mentum*.

12. *N* before *v* silent. Thus the Latin *convention*, assembly, became *covenant* (as it occurs in one of the oldest inscriptions), before it was reduced to *contion*, the assembly of the people, a word which modern editors, in spite of all the best MSS. and of etymology, persist in writing with a *c* for the fourth letter. Similarly from *conventu* came the French *couvent*; and though the English generally say *convent*, yet the name *Covent Garden* is a proof that the *n* was not always pronounced even here.

As the interchange of the dentals generally is seen to pervade the various forms of the demonstrative article in the Indo-Gothic languages, it is not surprising to find *n* claiming to play its part. It appears from Bopp's *Vergleichende Grammatik* (p. 432) that the Pali language writes its ordinary pronoun signifying 'this' with a commencing *n*. The same letter occasionally shows itself in the demonstrative pronouns of the Sanscrit. Hence Bopp puts in a claim for *num* and *nam* of the Latin, *νυν* of the Greek, *now* of English, *nauh* of the Gothic, and *noch* of the German, as being fragments of the demonstrative, just as Grimm had already done, where the difficulty was slight, for the Gothic *pauh*, Old High German *doh* or *thoh*, Mid. German *doch*, Anglo-Saxon *peah*, Old Norse *þo*, English *though*. That the forms beginning with *n* are really all of pronominal origin is sufficiently established by their corresponding to other adverbs which are admitted to be so derived from pronouns. Thus *num* corresponds to *tum* and *quum*, the longer form *nunc* to *tunc*. So *nam* agrees in shape with *tam* and *quam*; and in fact also in meaning, for a very common use of it is, after a general observation, to introduce a particular instance by way of illustration, as 'Thus,' 'For example.' See Caesar's *Gallic War*, iii. 28. Lastly, as regards the Gothic *nauh*, German *noch*, still, it must be kept in view that *doch* originally meant not *tamen*,

but, like its English representative (*though*), *licet*, *quamvis*. Grimm, D. G. iii. 177, 280. Hence *noch* and *doch* are cor-relatives, and their identity of termination goes far to establish that *noch* also is formed from some pronoun.

An initial *n* is sometimes prefixed to and sometimes taken from words by error. Thus *nadder*, a snake, has now lost its *n* through a confusion of the phrase *a nadder* with *an adder*. On the other hand, the phrase *for then once*, i. e. *for this once*, in which the article has its old accusative form *then*, is now written *for the nonce*. Is it in this way that we should account for the prefixed *n* in the diminutives *Ned*, *Nol*, *Nan*, *Nelly*, for *Edmund* or *Edward*, *Oliver*, *Anne*, *Ellen*, as if the original phrases *mine Ed*, *mine Anne*, had been confounded with *my Ned*, *my Nan*, &c.? At any rate, *mine*, *thine*, *an*, were severally the original forms of *my*, *thy*, *a*, and used even before consonants; nay, in Somersetshire they have changed *aunt* to *nânt*, *uncle* to *nuncle*, *awl* to *nawl*. Very similar is the prevailing error of calling the Greek negative particle *alpha privative* instead of *an privative*; the latter of which corresponds so accurately with the Latin *in* and the English *un*, to say nothing of the Greek *αεν*, and the German *ohne*. In fact, *n* at the end of words is often pronounced very faintly.

For the Somersetshire dialect see Mr. Jennings's 'Observations.'

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**O**, in the vowel series, if arranged according to the nature of the sound, occupies the position between *a* and *u*. The changes to which this vowel is liable are numerous.

1. It is convertible with the adjoining vowel *u*; hence arises the confusion between the Latin second, or *o*, and the fourth, or *u* declension, to both of which belong *ficus, cibus, senatus, tumultus, ornatus, laurus, domus, &c.* The words *consul* and *consulere* also appear as *cosol* and *cosolere*, and they have both a common root with *solium*, a seat. The English language, too, has often an *o* written where *u* is heard, as *one, none, once, come, done, won, some.* *sum*

2. With *a*. Grimm has pointed out this change as existing between the Latin and Teutonic tongues, as *doma-re, longus, odium, &c.*, compared with *zäh-en, lang, hass, &c.* Hence too the double form of the name *Longobardi* and *Langobardi*. So, in Latin, from the root *gno* (*gnosco*) were formed *gnarus* and *ignarus*; and again, from these *narrare* and *ignorare*, in the latter of which the original vowel reappears. Again, with *clarus* is connected *gloria*, as closely as *gratia* with *gratus*. It is probable too that the masculine *bono* and the feminine *bona* were mere dialectic varieties which originally had no distinction of gender. Thus in the Gothic the converse prevails, the forms in *o* being feminine, those in *a* masculine. Lastly, the English and Scotch have many instances of the interchange, as *one, two, stone*, in the one, *ane, twa, stane*, in the other; but perhaps this change belongs to the next head. [See *Á.*]

3. With the long *ē*, the sound of which must be considered as the same with the English *a*. Hence in Greek, *ἔνκαρπ, ἀπαρπ, &c.*, from *παρπ*; and the Latin *sol cor*

correspond with the Greek ἥλιος and κηρ (observe too the German *herz*). The town *Nemētum* in Gallia is called by Greek geographers Νεμῶσσος, and the German *jener* is in English *yon*. [See E.]

4. With *ou*. This interchange is virtually the same with the first-mentioned. It is not uncommon in French, as compared with Latin, as *novella*, *nouvelle* ; *rota*, *roue* ; *totus*, *tout*, &c.

5. With *uo*, especially in Italian, as *huomo*, *buono*, *luogo*, *nuovo*, from the Latin *homo*, *bonus*, *locus*, *novus*.

6. With *eu*, in French, as *lieu*, *feu*, *jeu*, *peu*, *leur*, *heure*, *douleur*, *queue* ; from the Latin *locus*, *focus*, *jocus*, *páuci* (and Italian *poco*), *illorum*, *hora*, *dolor*, *cauda* or *coda*.

7. With *au*. This exists within the Latin ; as *cauda* and *coda*, *cautes* and *cotes*, *caudex* and *codex*, *Claudius* and *Clodius*, *plaudo* and *plodo*. So from the Latin *aurum*, *audere* (whence the frequentative *ausare*), *Aufidus*, *audire*, the Italians have *ore*, *osare*, *Ofanto* ; and the French *or*, *oser*, *ouir*. Hence too the French pronunciation of the diphthong *au*.

8. With *oa*. Thus, the English words *boat*, *oath*, *oak*, must have received their present orthography when both the vowels were pronounced, as they still are in some parts of England, *bo-at*, *o-ath*, or *boo-at*, *oo-ath*.

9. With *ue*, as in Spanish *bueno*, *luego*, *fuego*, *huesped* ; from the Latin *bonus*, *locus*, *focus*, *hospes*.

10. An initial *o* with *hue* or *hui*. Hence from the Latin *ostium*, *ostiarius*, are derived the French *huis*, *huissier*, and the English *usher*. From the Latin *os*, a bone, *ovum*, an egg, the Spaniards have *hueso*, *huevo*. From the Latin *octo*, *ostrea*, come the French *huict* or *huit*, *huistre* or *huitre*. From the Latin *hodie*, which appears to have been pronounced as the Italian *oggi*, was formed the French *hui*, in *au-jour-d'-hui*.

11. In the paragraphs numbered 5, 9, and 10, the *o* really takes the sound of the English *w*, or the Greek digamma ; and the same is the case in the Greek language



itself, as in *οικος, οινος, οιδα, Οαζος* (which is the true reading in Herodotus, iv. 154) for *Εικος, Εινος, Ειδα, Εαζος*; the first three of which may be compared with the Latin *vicus, vinum, video*. Closely allied hereto is the frequent interchange in Latin of *oe* or *oi* with *ū*. [See U.]

12. With *ea*, as between German and English. Thus the former language has *strom, brot, gross, tod, drohen*; the latter *stream, bread, great, death, threaten*. This same change exists in the English by itself, as *cleave, clove; weave, wove; heal, whole; heat, hot, &c.*

13. With *ei*, pronounced as the English long *i*. This is exceedingly common in the same languages. Compare the German *beide, sein, ein, nein, geist, heim, heiss, kleiden, mannheit, meist, theil, heilig, reihe, speiche, zeichen*; with *both, bone, one, none, ghost, home, hot, clothe, manhood, most, dole, holy, row, spoke of a wheel, token*. This change also exists within the English language, as *shine and shone; strike and stroke; drive and drove*.

14. A short *ö* with a short *ě*. [See E.]

15. For the tendency of the final letter *n* to disappear after *o*, see N.

**P** is the tenuis or thin letter of the labial series. This letter is interchangeable with those which belong to the same organ, that is the lips, and with some others. Thus

1. *P* is convertible with *b*. The Latin, like the Welsh, was fond of the thin letters, in consequence of which there are very few words in that language that begin with a *b*, while those commencing with *p* form a numerous class. It will often be found that the *p* in Latin words becomes a *b* in the related languages. Thus *apicula*, the diminutive of *apis*, a bee, is in French *abeille*; *septem* is in German *sieben*. The German language often confounds *b* and *p*, more particularly when the former is final. Perhaps, too, even in Latin, the written *b* was pronounced as a *p* in the prepositions *ab*, *sub*, *ob*, which correspond to the Greek *απο*, *υπο*, *επι*.

2. *P* with *m*, somewhat rare. [See M.] Allied to this change is the insertion of a *p* between either *m* and *s* or *m* and *t*, as in the Latin *sumpsi*, *sumptus*, for *sumsi*, *sumtus*, *hiemps* for *hiems*, and *temptare* (which the best MSS. nearly always have) for *tentare*.

3. *P* with *v*. This change is more particularly to be observed in the derivation of French from Latin. Thus from *capillus*, hair, *episcopus*, a bishop, *decipere*, deceive, &c., *aperire*, open, *opera*, work, *lepus*, hare, *pauper*, poor, *piper*, pepper, *Aprilis*, April, the French have deduced their *cheveu*, *évêque*, *decevoir*, &c., *ouvrir*, *œuvre*, *lièvre*, *pauvre*, *poivre*, *Avril*.

4. *P* with *f*. Two or three examples are given under F. To these may be added *pro*, for; *pater*, father; *piscis*, fish; *pauci*, few; *lupus*, wolf. So the Greek *πορφυρα*, *φαινολη*, *Φοινιξ*, have the aspirate, while the Latin, as usual, prefers the tenuis in *purpura*, *paenula*, *Poenus*.

5. *P* with *pf*. The latter form is often preferred by the German, where our own tongue has the single letter. Thus the English words *pound*, *peach*, *pepper*, *pea-cock*, *penny*, *apple*, are written by the Germans, *pfund*, *pfirsche*, *pfaffer*, *pfau*, *pfennig*, *apfel*.

6. *P* with *c*, *h*, or *q*. [See C.]

7. *P* with *t*, as *tauσ*, in Latin *pavo*. The Greek interrogative words begin with a *π*, as *πov*, *πη*, *ποτερος*, &c., are related on the one hand to the Ionic forms *κov*, *κη*, *κοτερος*, and on the other to the demonstratives that commonly take a *τ* at the beginning. And in fact the latter are often used as relatives.

8. *P* with *pt*. The latter is common in Greek, as in *τυπτω*, *οπτομαι*, &c., which form their other tenses for the most part without a *τ*. So too at the beginning of words. Thus *πολις* and *πολεμος* coexist with *πολις* and *πολεμος*; and it seems possible that it was an unsuccessful attempt to pronounce the initial *pt* in these words, which led to the formation of the Latin word *populus*, a state, and *populari*, to devastate with war.

9. *Ps* with *sp*. This change it will be more convenient to consider under the letter S.

10. *Pi* before a vowel with *ch*. Thus *sapiam*, in Latin, becomes *sache* in French. The word *roche*, too, was probably formed from a barbarous Latin word *rupia*; and *Rutupium*, in the county of Kent, appears upon this principle to have changed its name to *Rich-borough*.

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**Q** is a superfluous letter of the alphabet, having the same sound as *k*, though limited to words where a *u* follows. This letter furnishes evidence that the alphabetical characters were originally of syllabic power. Thus the Hebrew koph and the Greek koppa appear to have been used only in those words where the sound of *o* follows, as in *Cos*, *Corinth*, and *Syracosii*, &c. Indeed the name of the letter implies as much. The Greek alphabet probably stopped at one period, like the Hebrew, at *τ*, so as to have no *u*. On the other hand, the Etruscan alphabet had a *u* but no *o*. Hence in Italy, the *q*, which, by position in the alphabet, corresponds to the Greek koppa, was limited to words where a *u* followed. In the same way the kaph of the Hebrew and kappa of the Greek were probably at first limited to those words where an *a* follows, as we know was the case in Latin; and as the modern name of the letter, *ka*, denotes, for it would otherwise have been called *ke* or *ek*. This view becomes more complete if it be called to mind that the name of *χ* connects it with the vowel *i*; and that the *η* or *H* of the Greek alphabet was originally a guttural aspirate, sounded perhaps as *χη*, and thus was adopted to denote either a guttural consonant or a long *e*. Although *q* is generally followed by a second vowel after its *u*, the older practice of the Romans did not so limit its use. Thus, *Pequnia*, *Pequdes*, *qum*, *equs*, are met with. For the various changes to which the letter is liable see C and K.

**R** is one of the vibrating letters called liquids. It is formed at the back of the palate, and is on this account more nearly related to the liquid *l* than to *n* or *m*. It is convertible

1, with *l*. Thus *puera*, *tener*, *umbra*, *castrum*, form as their diminutives, not *puerula*, *tenerulus*, *umberula*, *castrulum*, but *puella*, *tenellus*, *umbella*, *castellum*, so *per*, *inter*, *super* and *pro* prefixed to words beginning with an *l* readily assimilate their liquid, as in *pellicere*, *pellucidus*, *intellegere*, *supellex*, *pollicere*. So again we find *velle* when we might have expected *velere*. Similarly *αἶρεω* has an aorist *εἶλον*, and *ερχομαι* an aorist *ἤλυθον* or *ἤλθον*. Again the same Greek town has its name appearing in the various forms of *Καλχηδών*, *Χαλκηδών*, *Καρχηδών*, so that it was probably in origin a Phœnician settlement like its namesake *Καρχηδών* or Carthago. Some of the South Sea islanders it is said are wholly unable to appreciate any difference between *r* and *l*.

2, with *n*. As the Greek *διακονος* and Latin *decanus*, beside the French *diacre*; the Latin *ordō* (whence N. *ordo*, G. *ordinis*), *pampinus*, beside the French *ordre*, English *order*, and French *pampré*. *Patina* and *paterna* are as nearly identical in meaning as in form. So the Latin *homon* (N. *homo*), *femina*, *nomen*, become in Spanish *hombre*, *hembra*, *nombre*. The Greek *αἶψα* is by Grimm deemed the equivalent of the Latin *homon*. This is probably true, and at any rate the suffix makes no difficulty. In Icelandic the comparative is commonly formed by a suffix *ri*, but if an *n* terminate the positive of the adjective the suffix forthwith becomes *ni*, as *vaenn*, beautiful, *vaenni*, more beautiful. This interchange between *r* and *n* is

effected sometimes through *l* as an intermediate sound, sometimes through *s*. The latter seems the case in the comparison of the Latin infinitive in *ere* with the Greek in *ειν*, seeing that the Latin has a sibilant in *es-se*, and the Greek the same consonant in the Aeolic *γελαις*. Other examples of a triple set with *n*, *r* and *s* is seen in the plural suffixes of the English language *es*, *er*, *en*; and in suffixes of the genitives plural *rum* in Latin, *sâm* in Sanscrit, *nâm* in Zend.

3, *R* final with *rn*. Hence the double forms of the Latin verbs *cer* and *cern*, separate; *ster* and *stern*, strew; *sper* and *spern*, kick, despise. Again *star* (and the Latin must once have had *stera* in order to form from it the diminutive *stella*, as from *puera* comes *puella*) is in German *stern*. *Spur* in English is *sporn* in German, and of the same origin perhaps is the name of the *Spurn Head*, at the mouth of the Humber, as well as the Latin *spurn-ere*. The Latin *bur* (seen in *com-bur-o*) is the same word as the English *burn*; and even the Latin *curr-ere*, to run, has in Gothic the form *urn-an*, just as the south-western dialect of England has *hirn*, and the ordinary English, by a slipping of the *r*, *run*. In the same south-western dialect *beforne*, *avaurn*, *orn*, *norn*, *ourn*, are the forms employed for *before*, *afore*, *or* or either (Germ. *oder*), *nor* or neither, *our*.

4, with *s*. This change occurs to such a degree in the Latin language that one is almost at liberty to affirm that at an early period the letter *r* was unknown to the language, for every *r* in the Latin dialect seems to have been preceded by an *s*. *Eram*, *gero*, *uro*, *haurio*, *maereo*, *careo*, stand in connection respectively with *esse*, *gessi*, *ussi*, *hausi*, *maestus*, *castus*. *Infestus* is probably only a participle of *infero*, so that *infesta hosta* would be something more intelligible than a *hostile spear*, viz. a *presented spear*. So again the genitives *maris*, *moris*, *muris*, *aeris*, *operis*, have for their nominatives *mas*, *mos*, *mus*, *aes*, *opus*. While the nouns *rumor*, *arbor*, *grandior*, form diminutives

ar

*rumusculus, arbuscula, grandiusculus.* The perfect tense 3rd person *amaverunt* must once have been *amavesunt*, being formed by the addition of the auxiliary verb *esse*, like the passive *amati sunt*. In this way too *amaveso, amavesim* preceded *amavero, amaverim*, or we should never have got the contracted forms *amasso, amassim*; *auscultare* implies a diminutive *ausacula* and a simple *ausis* rather than *auricula* and *auris*. The word *ara*, altar, we know was originally *asa*, and the proper names *Furius* and *Papirius* were at first *Fusius* and *Papisius*. Hence too there is no wonder that the *Valerii* should have considered *Volesus* to be the heroic founder of their house. It may be remarked too that in these changes, if the *s* is preceded by a short *i*, the supplanting *r* forthwith assumes a short *e*. Thus *pulvis* and *cucumis* (in which the *s* is part of the word, not merely a nominative suffix as in *navis*), when they take a second syllable *is* to represent the genitive case, change the first *is* into *er*, as *pulveris, cucumeris*. So the genitive singular *nucis* in taking to it the suffix *um* of plurality, becomes in the old language *nucenum*; and precisely in the same way the active second person *scribis* when the reflexive suffix (see article on CONJUGATION) is added, becomes *scriber-is*. In our own language we have *are* in the same tense with *is, were* with *was*, and it is altogether an error to consider the *r* in these forms as the symbol of plurality. Often the English has an *r* where the German has *s*, as Germ. *eisen, iron*; Germ. *hase, hare*; Germ. *besen, broom* or *besom*. The Laconic dialect of the Greek language preferred the *r*, whence *ῥα ἄκοαρ* for *ῥας ἄκοας*, *ῥοιρ* for *θεος*, *ποιρ*, like the Latin *puer*, for *παις*.

5. It is apt to place itself at one time before, at another after a vowel. Thus in Greek *κροκοδειλος* or *κορκοδειλος*, *κρατος* or *καρος*. So the English words *red, run*, are changed in the Dorsetshire dialect to *hird, hirn*. Again, *brid* is an old orthography of *bird*, and the town *Bridlington* is pronounced *Burlington*.

6. The letter *r*, in the neighbourhood of several conso-

nants, is apt to disappear from words. Thus the German *sprech-en* is in English *speak*, our word *world* is in German *welt*.

7. In one language a word is found with an initial *r*, when in other allied languages there occur at the beginning two consonants, as *br*, *fr*, *wr*. Thus in Greek we have *ροδον*, *ρηγνυμι*, *ρεζω*, connected with which are the forms *ῥοδον*, *frango*, Latin, and *break*, English; and, thirdly, the English words *wreck*, *work*, *wrought*.

8. The letter *r* is at times confounded with *w*. Thus it is not a very rare variety of articulation that *rubbish* is pronounced *wubbish*.

9. More particularly when a word ends in a *w*, or even a vowel, it is not uncommon to pronounce an *r*, especially if the next word begins with a vowel. The London vulgarism, *winder*, *piller*, for *window*, *pillow*, is an example, nor need the philologist be ashamed to treat of such cases, which are as worthy of consideration as any dialect of the Greek tongue.

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**S** is the chief sibilant of the English alphabet, and is employed to represent two different sounds, as in *this* and *these*. The word *sugar* would seem to justify the addition of a third sound, *sh*; but in this word the vowel *u*, so often pronounced *yu*, has modified the pronunciation of the preceding consonant. *Syugar* would easily glide into *shugar*. In the Hebrew alphabet, whence those of Europe are derived, a common symbol is employed, with and without an affixed dot, to denote *s* and *sh*. The symbol referred to has for its name a word which also signifies *tooth* or *teeth*; and if we call to mind that the so-called Phœnician and Samaritan alphabets give older forms of the Hebrew letters than those now used, it will be easily believed that the symbol in its original shape was the representation of two or three teeth; an origin which would agree with the fact that the sibilants are all formed by means of the upper teeth, and the sound *sh* by the upper and lower brought together. This explanation is confirmed by the consideration that in emitting the last-named sound the teeth are not only the sole organs employed, but more than usually exposed to view by the retraction of the lips. But for the strong evidence thus furnished by the Hebrew alphabet, the form and power of the letter might have been readily derived from an imitation of a hissing snake.

The letter *s* is subject to the following interchanges, many of which have been previously noted.

1. *S* with *d*. [See D.]
2. *S* with *th* and *sth*, as in the Laconian dialect of the Greek language in which *θεος*, *Τιμοθεος*, *Αθηναια*, take the forms *σιορ*, *Τιμοσειορ*, *Ασαναια*. Hence too *τυπτομεσθα*, &c. readily glided into *τυπτομεθα*, &c. The English lan-

guage formerly wrote *loveth*, *hateth*, but now prefers *loves*, *hates*.

3. *S* with *t*. Thus again the Attic forms *φησι*, *επισον*, *Ποσειδων*, *συ*, were by the Dorians written *φατι*, *επετον* (regularly enough from the present *πιπ(ε)τω*), *Ποσειδαν*, *τυ*. In like manner the German words *das*, *was*, *es*, *wasser*, *hassen*, *essen*, appear in English as *that*, *what*, *it*, *water*, *hate*, *eat*.

4. *S* with *z*. Thus the Greek island *Ζακυνθος* was the mother city of Saguntum in Spain, and no doubt gave its name to it. In fact the MSS. of Livy (xxi. 7), with one exception scarcely worth mentioning, appear to have all got *Oriundi a Sagunto insula dicuntur*, not *Zacyntho*. But the most abundant evidence of the interchange is to be found in the Somersetshire dialect of our own tongue.

5. *S* with *sh*. Witness the Berlin pronunciation of all German words beginning with *st*. Moreover, the English words *sleep*, *slay*, *smear*, *snow*, have for their German equivalents *schlaf*, *schlag-en*, *schmier-en*, *schnee*.

6. *S* with *c*, *g*, and *h*. [See those letters.]

7. *Ks* with *g*. [See X.]

8. *S* with *n*. [See N.]

9. *S* with *r*. [See R.]

10. *S* often appears before an initial consonant, where it is doubtful whether the older form be that with or that without the sibilant. Thus the Greek *στεγω*, *σφενδονη*, *σφηξ*, correspond to the Latin *tego*, *funda*, *vespa*. So *σκελος* and *σκολοψ* would be found upon close examination to be the equivalents of the Latin *crus* and *crux*. Again the Greek possesses within itself the double forms *σμικρος* and *μικρος*, *στρεφω* and *τρεπω*. The English language contains numerous examples of the same variation, as in *melt* and *smelt*, *tumble* and *stumble*, *pike* and *spike*. The German as well as our own tongue not unfrequently prefixes an *s* when the Greek and often the Latin are without that letter. Thus the Greek *κλει-ω* (root *κλεις* or *κλειδ*), the

Latin *claud-o* or *clud-o*, and *clavis*, the German *schliess-en*, and the English *shut* are all of one kin. Compare too the various forms of the words signifying *snow*.

11. The sound *sw* at the beginning of words is often degraded by the loss of the sibilant or *w*, or both. Thus to the Latin *suavis* and *suadeo* correspond the Greek ἀδύς, &c., the German *süss*, and the English *sweet*. Those who doubt the connection here assumed between *suavis* and *suadeo*, may, as regards form, compare *clavis* and *claudo*, or *viginti* with what must have been its older form, *duiginti*, while the connection in meaning will be readily established by the common comparison of *advice* with *medicine*, *unpalatable* but *salutary*, as in Lucretius (i. 935), *Sed veluti pueris absinthia*, &c. Again *sop-or* and *somnus* (*sop-nus*) of the Latin correspond to the Greek ἵπ-νος, to the Gothic verb *in-suepp-an*, the German *schlaf*, and the English *sleep*; *socer* and *socrus* in Latin, to the Greek ἐκρός and ἐκρά, and the German *schwieger* as prefixed to *sohn*, *vater*, &c.; the Latin *sud-or*, to the Greek ἰδρώς, &c., to the German *schweiss* and English *sweat*; the Latin *sui*, *sibi*, *se*, to the Greek οὐ, οἱ, ἐ, although the Greek has also allied words beginning with σφ. The Latin *soror*, German *schwester*, English *sister*, have lost their correlative in Greek. Lastly this interchange will perhaps account for the fact that the river Oder has two ancient names, *Suevus* and *Viadrus*, which have been the cause of much confusion in the geography of ancient Germany. Indeed the mouth of the river is still called *Swine-münde*.

12. *Sp* is interchangeable with *ps*, *sk* with *ks*, and *sd* with *ds*. For the last we need only refer to the Doric use of σδ for ζ. Instances of the second interchange occur occasionally in Greek and Latin. Φίξος, the misletoe, is written in Latin *viscus*; εσχάρος, ludicrously put down as a primitive in some lexicons, is of course only the superlative of the preposition ἐξ, for ἐξάρος. The Latin *misceo*

has for its participle *mixtus* as well as *mistus* (= *misctus*). The tendency to this interchange accounts too for the form *sescenti*, for *sexcenti* is never found in the best MSS. of the best authors. But the Anglo-Saxon and English afford the most numerous instances of this metathesis. Thus the former language has the double forms *vāps* or *vasp*, a wasp; *āpse* or *āspe*, tremulous (whence the name of the *aspen* tree); *hāpse* or *hāspe*, a lock (Grimm, *Deutsche Grammatik*, p. 251); also *frosc* or *frox*, a frog; *fiscas* or *fixas*, a fish; *tusc* or *tux*, a tusk; *asce* or *axe*, cinder; *ascjan* or *axjan*, to ask (*ibid.*, p. 256). Hence it will be seen that it is a mere accident if in our own tongue *axe* and *waps* have been rejected as vulgarisms in favour of *ask* and *wasp*. The provinces still prefer the *ks* and *ps*. Thus a Kentish countryman talks of a *whips* rather than *whisp* of hay. May we not in this way establish the identity in name of several of our rivers, as *Axe*, *Esk*, and *Usk*?

13. *S* is often lost. Inattention to this fact is the cause of much confusion in the grammars of the Greek language. Thus the neuter nouns in *ος* must once have had a corresponding *σ* in the genitive, *γενες*, *γενεσος*, &c., afterwards *γενος*, *γενεος*. Hence the retention of the *ς* in the vocatives of proper names formed from neuter nouns of this class, as *Διογενες*, *Δημοσθενες*, *Σωκρατες*. (See *Journal of Education*, vol. iv., p. 333.) Above all, the neglect of this letter in what appears to us to be the original forms of certain present tenses leads to apparent anomalies in the derived forms. Thus from *κλει(σ)ω* we should have without any irregularity *κεκλεισμενος*; from *γεν(σ)ομαι* without difficulty *γενσ-τικός*, as well as the Latin *gus-tus*, *gus-ta-re*; from *δε(σ)ω*, *δεσμος*, in which the sibilant corresponds, as it so often does, to the guttural in *liga-re*, *dica-re*, and in the English *tight* from *tie*. The Latin language in such cases changes the sibilant into an *r*; but even this language is not at all unwilling to discard an *s*, particularly at the end of words, as in the double

Latin *cl*  
and th  
variou

11.  
degr  
to tl  
&c.  
do  
st  
o  
!

and *ridere*, *ipsus* and *ipse*,  
the neuters of adjectives seem  
nominative in this way. At  
neuter nominative as well as  
of the Latin perfect may possibly  
quantity (*perrupit*, Hor.; *subit*,  
to an older orthography ending  
of the other perfects of the indicative as well as  
and infinitive of the active verb,  
of all the passive perfects, are evidently  
of the tenses of the verb *esse*, so  
*perruperunt* contain in the two last syl-  
unaltered forms of *estis* and *esunt*, and  
the idea that *perrupit* is a corruption of  
*perrupest*. As to form, we might compare  
with what we know has occurred in the  
perfective perfect, *fusse*, *fusses*, *fût*, that is, *fust*.  
The French language abounds in examples of the loss of  
the silent *s*. Thus from the Latin *asinus*, *magister*, *nos-*  
*trus*, *quadragesima*, are derived, first, *asne*, *maistre*, *nostre*,  
*carême*, and then, according to the modern orthography,  
*âne*, *maître*, *notre*, *carême*, to say nothing of the silent *s* in  
such words as *mais*, *rous*, *isle*, *est*, &c.

**T** is the thin letter of the dental or palato-dental series. The chief changes to which the letter is liable are as follows:—

1. *T* is interchangeable with *c*, as Lat. *nuc* (*nux*), Eng. *nut*. [See C, § 6.] The resemblance of these letters in Latin manuscripts is so close, that it is often difficult to distinguish them. Hence there is much uncertainty in the orthography of many words in that language. Yet there is no doubt that *contio*, an abbreviation of *conventio* [See N], and *nuntius* or *nountios*, of *novi-ven-tius* (compare *nov-i-tius*), should be preferred to the forms *concio*, *nuncius*, which are commonly found in English editions of Latin authors.

2. *T* interchangeable with *d*. [See D.]

3. *T* interchangeable with *th*, whether as pronounced in *thin* or in *the*. Thus the Latin *t* corresponds for the most part to *th* in English, as *tu*, *tres*, *tenuis*, *tundo*, *tum*, *trudo*, *torqueo*, *pater*, *mater*, of the former language, severally correspond to *thou*, *three*, *thin*, *thump*, *then*, *thrust*, *throw*, *father*, *mother*, of the latter. As regards the pair of words, *torqueo*, *throw*, it is worth observing that they both have a double meaning, *hurl* and *twist*, as we say in English to *throw silk*, and in Latin on the other hand *torquere hastam*. Even the termination of the third person in the Latin and old English verbs presents the same analogy, as *amat*, *loveth*.

4. *T*, or *pt*, interchangeable with *p*. [See P, § 7. 8.]


5. *T* interchangeable with *s*. [See S.]

6. *T* interchangeable with *st*. This interchange might be inferred from the one preceding. Examples exist in

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forms *magis* and *mage*, *videris* and *videre*, *ipsus* and *ipse*, *puer* for *puerus*. Nay, even the neuters of adjectives seem to have lost the final *s* of the nominative in this way. At any rate *potis* is used for a neuter nominative as well as *pote*. The third person of the Latin perfect may possibly owe its occasional long quantity (*perrupit*, Hor. ; *subiit*, Hor. ; *rediit*, Ovid, &c.) to an older orthography ending in *ist* ; for as the other perfects of the indicative as well as those of the subjunctive and infinitive of the active verb, to say nothing of all the passive perfects, are evidently formed by the addition of the tenses of the verb *esse*, so *perrupistis* and *perruperunt* contain in the two last syllables the almost unaltered forms of *estis* and *esunt*, and seem to justify the idea that *perrupit* is a corruption of *perrupist*, i.e. *perrupest*. As to form, we might compare this corruption with what we know has occurred in the French subjunctive perfect, *fusse*, *fusses*, *fût*, that is, *fust* — The French language abounds in examples of the loss of the sibilant. Thus from the Latin *asinus*, *magister*, *nostrer*, *quadragesima*, are derived, first, *asne*, *maistre*, *nostreresme*, and then, according to the modern orthography *âne*, *maître*, *notre*, *carême*, to say nothing of the silent *s* in such words as *mais*, *vous*, *isle*, *est*, &c.

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*art, wilt, shalt*, compared with the usual termination of the English second person.

7. *T* interchangeable with *l*. Thus the Latin words *lingua* (also *dingua*), *lacr-uma*, (also *dacr-uma*), *lacerare*, *ligare* (also *dicare*), severally appear in English as *tongue*, *tear* (subst.), *tear* (verb), *tie*. Hence *ἑτερος* is allied to the Latin *alter*, and *mitis* of the Latin to *mild* in English. Compare also the Latin *ali-quod*, &c. with the German *et-was*, &c. [See L.]

8. *T* interchangeable with *nd*. This change is perhaps not common. Examples are, Lat. *et*, Germ. *und*, Eng. *and*; Lat. *sed* or *set*, Germ. *sond-ern*, Eng. *sund-er*, *sund-ry*, &c.; Greek *ἑτερος*, German *ander*, Lat. *fund-us*, Eng. *bott-om*.

9. *T* disappears from the beginning of words before *l*. [See L.]

10. *T* in the middle of words, when flanked by vowels, often disappears. Thus the Latin words *pater*, *satis*, *vitæ*, *amatus*, *amata*, reappear in French as *père*, *sez* (in the compound *as-sez*, from *ad-satis*), *vie*, *aimé*, *aimée*. Similarly, from the map of Gallia, viewed in connection with the map of France, may be derived the examples,—*Autun*, *Eure*; *Caturiges*, *Chorges*; *Catalauni*, *Châlons* (see Marne).

11. *T* at the end of words is frequently dropped. In the omission of a final *t* in pronunciation, the French language has numerous examples, as in *et*, *fait*, *est*, &c. It is very probable that a final *t* has in this way disappeared from the third person singular of many tenses in the French verb, as *il aime*, *il aimera*, *qu'il finisse*, &c. In the interrogative form *aime-t-il*, the interposed *t* really belongs to the verb, and owes its preservation in this form to the fact that a vowel follows. It is an error to attribute the insertion of the letter to the necessity of avoiding an hiatus. Even the Greek language drops this *t* in the suffix of the third person, as in *τυπτεῖ*, *ετυπτε*, for

τυπτετι, ευπτετι. Compare the middle forms τυπτεται, ευπτετο.

12. *Ti* before a vowel is often changed to a sibilant represented by *s*, *sh*, *ch*, &c. Thus from the Latin *factio* (*factio*) are derived the French *façon* and the English *fashion*. So *avaritia*, *malitia*, *vitium*, became in French and English *avarice*, *malice*, *vice*.

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**U** is at one extremity of the series of vowel sounds, lying next to the vowel *o*. In the Hebrew alphabet it does not appear, and was probably originally wanting in that of the Greek tongue.

1. The close connection between this vowel and the vowel *o* might be inferred from their relative position in the vocal gamut, and has been already the subject of remark.

2. *ū* is interchangeable with the diphthongs *oe* or *oi* in Latin. Thus *cūra*, *ūtor*, *ūnus*, *mūnio*, *mūrus*, often appear in the older dialects of that language as *coira* or *coera*, *oitor* or *oetor*, *oenus* (observe the *w* sound at the beginning of the English word *one*), *moinio* or *moenio*, *moerus*. Hence the verb *ūro* is probably connected with *oestrum*, and also with *aestus*, *aestas*, as well as *Vesta*, *Veservus*. In the same way *foetus*, *foecundus*, are formed from the old verb *fuo*, by the addition of the common suffixes *tus* and *cundus*, which are so often attached to verbs. Again the variation in the forms of *Poeni* and *Punicus* is an example of the same principle. It may be added, that all the words *munus*, *munire*, *communis*, *immunis*, *munia*, *murus*, are connected both in form and meaning with the Greek word *μῦρα*, denoting *division*.

3. *U* with *au*, as in the Latin forms *claudio* and *cludere* and the Latin *mus* compared with the German *maus*, *mouse*.

4. A short *u* with *ǣ*. Thus those who represent the Arabic article in English characters are divided between *al* and *ul*.

5. A short *u* with *ě*. Thus the Greek tongue, or rather pen, prefers the syllable *el* where the Latin writes *ul*, par-

ticularly in the penult syllable: as *Σικελος*, Siculus. [See E.] The Germans again prefer *el*. Hence the Latin *tabula*, *fabula*, appear in German as *tafel*, *fabel*. The vowel *u* is also preferred by the Romans before *n*, if a *d* or *t* follow. Hence *rediens* has a genitive *redeuntis*, and *faciundus* is as common as *faciendus*.

6. A short *u* with *ŷ*. [See I., § 2.]

7. For the interchange of *du* with *b* and *v*, see B, D.

8. For the interchange of *l* with *u*, see L.

9. *Ou* not unfrequently results from *on*, particularly in the Greek language, as *οδους* for *οδονς*; *τυππουσι* for *τυπτοντι*; and the accusative plural of the second declension, *οικους*, is a corruption of *οικονς*, being formed from the singular *οικον* by the addition of the affix for plurality. Mr. Payne Knight appears to be wrong in inserting a digamma in this form.

10. For the loss of an initial *c* before *u*, see C. In confirmation of what is there stated, it may be observed that *uter* appears in an inscription which is determined by its contents to belong to the Augustan æra, in the form *cuter*, at least *neuter* is written *necuter*. The copyists, scandalized at such a form, altered it into *nec vero*, to the utter annihilation of the sense, until Marini again restored the true reading of the stone.

11. The insertion by the English of a *y* sound before *u* is not limited to an initial *u*, as in *union*, *university*; but occurs in the middle of words. Thus, in Norfolk 'true' is sometimes pronounced 'tryoo.' It is probably in this way that the English have adopted the orthography *ew* in so many words, as *new*, *few*.

12. For the intimate connection of *u* with V and W, see those letters.

**V**, as pronounced by the English, is the pressed or medial labial aspirate, bearing the same relation to *f* that *b* does to *p*. Its form is only a variety of the character by which the vowel *U* is denoted, the latter being in its origin the cursive character employed with soft materials, while *V* is better adapted for writing on stone. The Roman letter *U* was probably pronounced as a *w*, a supposition which would explain the fact that in the alphabet of that language one character is employed for both *u* and *v*. The converse of this appears in the German alphabet, where *w* has nearly the power of *v*, while the latter symbol is used to designate the sound of the English *f*, as is the case also in Welsh.

*v* is interchangeable with *b* and *m*. [See B and M.] It is also interchangeable with *f*, and hence the confusion between the characters, as just observed. The changes with *w*, *gu*, *du*, will be considered under the letter W.

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**W** is a letter which performs the double office of a consonant and a vowel, the natural order of the vowels being *i, e, a, o, u*. The sounds of *i*, that is *ee*, and *u*, that is *oo*, are the most remote, and the attempt to pass with rapidity from either of these to the others, more particularly to the other extreme, gives an initial breathing which has the character of a consonant, viz. in the one case *ee-oo*, or *you*; in the other *oo-ee*, or *we*. Hence it is that the letters *y* and *w* appear as the representatives, sometimes of a consonant, sometimes of a vowel. The English character *w* is formed by the repetition of a *v*, which itself is only a variety of the symbol *u*. The Anglo-Saxon alphabet employs the symbol *p*. In Latin the *v* or *u* *consonans* had probably the power of a *w*, a supposition which at once accounts for the use of a common character for the vowel and consonant. The Greek and Hebrew alphabets had also a single symbol for this consonant, which occupied the sixth place, and is called digamma in the former, *vau* or *waf* in the latter. But in the Greek alphabet the letter went out of use, and is therefore commonly omitted in our Grammars of that language, although the gap at this point in the alphabetical designation of numbers still bears evidence to the original position of the letter. Most of the modern languages of Europe are deficient in a symbol for this letter. The French employ what is a sufficient though a clumsy equivalent, the diphthong *ou* prefixed to a vowel, as in the common particle *oui*; the Spaniards prefer *hu*, as in *huevo*, *hueso*. In this way the map of the New World often gives testimony as to the race of Europeans who originally settled

in the country. Thus the Indian tribe which has furnished a name to the territory belonging to the United States now called Wisconsin, in the old maps is written Ouisconsin, that country having been first visited by the French. So again in Mexico, the town Chihuahua (pronounced Chiwáwa) tells us that its name was first written by Spaniards; and the same may be said in the map of Peru of the river Huallaga; and the numerous towns commencing with the same syllable, as Huancavelica, Huancayo, Huanuco, Huancabamba, &c. At other times the Spaniards have employed the letters *gu*, as may be seen in the different rivers of Spain Proper, which have prefixed the Arabic word *guad*, denoting water; and this mode too of representing a *w* is to be traced in Spanish America in Guamanga, Guanca, Guancarama, Guatemala, &c. The ancient Greeks again often prefixed a simple *o* to represent a *w*, as in *oida*, &c. We have hitherto spoken of the consonantal power of the letter; its use as a vowel, so far as our own language is concerned, is confined to the end of syllables; and there is always another vowel prefixed to it, as in *new*, *law*, *show*, but in the Welsh language it is employed by itself, and in the middle of syllables with the power of a vowel. The map of Wales will furnish abundant examples, as Pwlheli, Cwmtidr, Bettws, Llwchwr, often written Loughor, &c.

Many nations have a difficulty in pronouncing the consonantal *w*. This is more particularly the case in some parts of Germany, where the people are unable to appreciate the difference between a *w* and a *v*, almost always substituting the latter sound, or what nearly approaches to it. Hence it is important for the philologist to distrust the evidence and criticism of a German scholar when these sounds are in question; and this caution may be more particularly given in reference to German writings upon the Sanscrit language. London too is remarkable for the confusion of the sounds, though this confusion does

n to arise from any inability to pronounce either a *v*, each being substituted for the other with a most *z* perversity.

other interchanges of this letter have been already under the preceding letters. [See C, § 4 and 7 ; H, § 7 ; M, § 5 ; O, § 11 ; R, § 8 ; S, § 11 ;

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**X** to an Englishman is the representative of what might as well be denoted by the two consonants *ks*. But in the Greek alphabet it was merely a guttural aspirate, equivalent probably to the German *ch*. The cause of this change in the power of the symbol appears to admit of the following explanation:—Before the employment by the Greeks of their character  $\xi$  or  $\xi$ , it was their common custom to represent this sound by  $X\Sigma$ , as may be seen in Boeckh's inscriptions, rather than by  $K\Sigma$ , of which there exist, however, a few examples, as in the so-called Nanian inscription. [See page 31, col. 14.] Now the Romans copied this Greek practice, and we consequently find in Latin inscriptions such forms as *MAXSVMVS*, *PROXSVMVS*, &c. (See the Index of Marini's *Fratelli Arvali*.) So again coins give us the proper name *AXSIVS*, where the later orthography would have been *AXIVS*; and even existing manuscripts still bear traces of this orthography. Thus the Medicean MS. of Virgil has *EXSESA* (*Aen.*, viii. 418), *EXSVIT* (*Aen.*, viii. 567). But the Romans, being generally averse to the aspirated letters (*h* itself, though written, seems not to have been pronounced by them), had little or no occasion for the character *x* except in this combination with an *s*. The very sight therefore of an *x*, even before the eye came to the *s*, raised in the mind the idea of a sibilant, and thus rendered the sibilant itself a superfluous letter; which, because it was superfluous, would before long be omitted, and thus the single letter *x* would perform the office of the two consonants *xs*. It may be objected to this view, that in one of the oldest inscriptions, the Bacanalian (See the plate in the seventh volume of

Drakenborch's Livy), we have the form **EXDEICERENT**, where the letter in question already has the power of our modern *x*. This perhaps is an erroneous idea. It would probably be more correct to look upon the character in this word as the simple guttural, thus: *echdeicerent*, from which the later form *edicerent* would easily flow. A sibilant in this word would have given the same offence to a Roman, as *ἐξιδιδοναι* would have done to a Greek ear. It should be recollected too that the old Latin preposition had the form *ec*, as seen in *ecfari*, *ecferre*, &c. (for thus did Cicero write these words), and that a sibilant was added only before the sounds *p*, *k*, *t*, or before a vowel. An argument against the view we have taken in reference to the change of power in the symbol might be founded upon the fact that the Spaniards employ the very same symbol as a guttural. Thus in the geographical names Xeres, Xalapa, Mexico, the *X* has little or nothing of a sibilant character.

The letter *X* was the last in the Roman alphabet, neither *Y* nor *Z* belonging to it, although the majority of Latin grammars include them. On reflection however it will be admitted that the words in which those two letters occur are not really part of the Latin language, but borrowed from the Greek, as *zephyrus*, *zona*; or from some Eastern source, as *gaza*. Such forms as *lachryma*, *hyems*, *sylva*, are simply errors of modern editors. The Romans themselves wrote *lacruma* or *lacrima*, *hiems*, or rather *hiemps*, and *silva*. But the fact that *x* was the final letter of the Roman alphabet is established by an anecdote in the life of Augustus by Suetonius.

The interchanges of *x* with other letters are as follows:—

1. *x* with *c*, as in the double form, already mentioned, of the Latin or Greek preposition *ex* or *ec*.

2. *x* with *sc* or *sk*. [See S.]



3. *x* with *g*, as in the Latin *augeo* compared with the Greek *αυξανω*, and perhaps the English *wax*, grow; and *μυγ-ρρμι* compared with *mix*, English, and *mix-tus*, Latin.

4. *x* with *ps*, as the Latin *exilis* compared with the Greek  $\psi\iota\lambda\omicron\varsigma$ . In the same way we find an illiterate Roman officer writing *ixi* for *ipsi*, and thus too *proximus* is the superlative of *prope*. This change is in fact only another instance of the interchange of *p* and *c*, so common between Greek and Latin. [See C.]

5. *x* perhaps with *h*. Thus  $\xi\epsilon\nu\omicron\varsigma$  is probably in the first syllable the equivalent of the Latin *hostis* and *hospes*. [See O and N.] So again *hasta* is probably connected with the Greek  $\xi\epsilon\sigma\tau\omicron\varsigma$ .

6. *x* with *z*. Thus in Spanish a *z* is found where the Latin has an *x*. For example, the Latin words *crux*, *pax*, have become in Spanish *cruz*, *paz*, whence the names of the American towns *Vera Cruz* and *La Paz*.

/, X with z. Et exemplo. editio, &c

**Y** has found its way into the alphabets of Western Europe through the later Latin alphabet from the Greek. The oldest form of the Greek character appears to have had no vertical stroke, but to have been precisely the same as the English or Roman V, so that the small character *v* differed from the other form only in the usual substitution of a curve for an angle. We have said that the letter Y belonged only to the *later* Roman alphabet. This fact has been already remarked upon under X; and an argument in confirmation of what is there asserted may be drawn from the consideration that the Romans already possessed in their V the representative of the Greek letter. How then, it may be asked, was it that they subsequently adopted this letter? The answer would probably be this—that the Greek character had changed its power from the original sound of *oo*, such as is still represented by the Italian *u*, to a sound probably like that of the French *u*, or even to a weak *i*. If we traced the Greek letter Y or V still farther back, we should perhaps arrive at the opinion that it grew itself out of a carelessly written O. The Hebrew character which corresponds to O, viz. , already exhibits the opening above, just as the Hebrew  does, compared with the Greek Θ. So too the English often write a capital O without joining the circle at the top. To these considerations may be added the fact that the Hebrew alphabet, which ended with a T, contains no other equivalent for the Greek Υ: and again the Etruscans had but one character V, without any O. That the introduction of the character Y into Latin words has been carried beyond the proper limit has been already remarked [X]; and we would add to what has been there said, that in the well-known

Medicean MS. of Virgil there is something suspicious in the fact that this letter always overtops the other letters in such a manner that the vertical shaft is of the same height with them; and thus it is possible that the horns, if we may so call them, were attached by a subsequent hand, the manuscript until then having merely an I. (See Foggini's reprint of that MS., and the second line of the copperplate facsimile of the same (*amadryades*) in Burmann's Virgil, vol. i., facing p. xxxvi. of the preface.)

In the English language there is a great tendency to use this letter at the end of words. This has probably arisen from our habit of giving a tail to the last unit of the Roman numerals, preferring *ij*, *ijj*, *vj*, *vij*, &c.; so that to please the eye and give a sort of finish to a word, *say*, *boy*, *they*, were preferred to *sai*, *boi*, *thei*. Before we leave the form of the letter, it may be observed that in *y'*, *y'*, for *the*, *that*, the *y* has been by an easy error substituted for the Anglo-Saxon *þ*, which had the power of *th*.

The sound of *y*, so familiar to the English at the beginning of words, as in *yes*, *young*, *yoke*, was represented in Latin by a mere *i*, which, however, when so used, received from the grammarians the distinctive name of *i consonans*. Our modern editors have for the most part substituted for it a *j*. Thus, *iugum*, or rather *ivgv̄m*, which is now written *jugum*, commenced with a sound which is commonly held to have been the same with our initial *y* in *yoke*. The insertion of the sound of a *y* before vowels is very characteristic of the Russian language, the alphabet of which has no less than four characters which denote such a sound. The English too have a habit of expressing the sound, though they do not write the letter, whenever a long *u* begins a word, as *union*, *unity*, *useful*; so that those who write *an useful contrivance* insert a letter at the end of the first word which no one would pronounce. In Anglo-Saxon the sound of a *y* was commonly represented by an *e* before *a* or *o*, and by an *i* before *e* or *u*, in which cases the allied languages of Iceland, Denmark, and Sweden for

most part employ a *j*. Thus the Anglo-Saxon writes *l*, *Eotaland*, *ew*, *Eadward*, *eahta*, *beód-an*, for *earl*, *land*, *you*, *Edward*, *eight*, *to bid*. On the other hand, *iúgoth*, represent *yet*, *youth*. (Rask's Grammar.) In several of these words the initial *y* no longer appears in modern English. But it would be unsafe to infer that the change always takes place in that direction, for one who observes children in their early attempts to speak, will find that many are apt to prefix either a *y* or a *y* to all words beginning with a vowel. Thus we have heard a child pronounce *Uncle*, *Agnes*, *apple*, *Yung*, *Yang*, *wap*; so that the prefixing a *y* where there was none, is just as possible as to drop a previously existing *y*. The sound of *y* again is heard where the French use *ll* or *gn*, as in *vaillant*, *agneau*; in the Spanish *ll* or *as* in *Mallorca*, *Coruña*; in the Portuguese *lh* or *nh*, as in *filho*, *Minho*; and in the Italian *gl* or *gn*, as in *figlio*, *gello*. For the interchange of *y* with *g*, see G; for the interchange of *z* with the sound of *y*, see Z; lastly, for the connection between the sounds of *j* and *y*, see J and Z.

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**Z**, like Y, was only found in the later Roman alphabet [see X], from which it has been transferred to the alphabets of Western Europe. In the Greek series of letters it occupied the seventh place, the sixth being the property of the subsequently disused Vau or F. Two questions then arise which deserve an answer : how was it that the Romans gave this letter a place so different from that occupied by the Greek letter ? and secondly, how are we to account for the Latin letter G occupying the place which should have been given to Z ? We would first observe that the Greeks were surrounded on the north by Slavonic races, with whom an abundance of sibilants has always been in favour, so that the early position in the alphabet of Z need surprise no one. In the second place, we strongly suspect that the genuine sound of the Greek Z in early times was not, as is sometimes stated, that of *sd* or *ds*, for then it would have been a superfluous letter, and would scarcely have appeared so early in the alphabet. We would rather believe that the sound was similar to that of the English *j*, in which case the established interchange of ζ and δι before vowels would be explained. For instance, the form Ζευς in that case would not surprise us alongside of either Διός or *Jupiter, Jovis*, &c., or of the Italian *Giove*. [See D ; J.] Next looking to the Roman alphabet we are disposed to contend that the character G was originally employed with the same power. At any rate it was not the equivalent of the Greek Γ, for the third letter of the Roman alphabet, C, as it derived its form from the Greek Γ, merely changing its angle into a curve (a change not unknown to the Greeks themselves, see pp. 30, col. 10, 31, col. 16), also possessed precisely the same power, a fact for which we have abundant testimony among the Romans themselves.

[C.] But if G originally represented a sound different from the thick guttural Γ, what sound is more likely to have belonged to it than that of our English *j*, when we know that this sound is still current in Italy, although they want a single character to represent it, and, secondly, when it is an undoubted fact that the two sounds are very apt to be interchanged? In our own tongue the very letter in question performs the two offices we are speaking of, in *gender* and *get*, even before the same vowel; and we once met with a child already ten years of age, whose ear and tongue could make no distinction between *goose* and *juice*. In point of fact, the three sounds of *di* before a vowel, of an English *j*, and of our initial *y*, are closely related. Those who read the ballads in Percy's 'Reliques' will find many words where a *z* is used with the power of a *y*, as is still the case in the Scotch names *Dalzel*, *Mackenzie*, and the Scotch word *capercaillie*, for the English pronunciation of these words is incorrect in giving to them the sound of our English *z*. Nay, in words where an *n* precedes *z*, the sound *ng* is heard: thus *Menzies* is pronounced *Ming-es*. But if the Latin G and the Greek Z had originally the same power as well as the same place in the alphabetical series, it becomes difficult to believe that the G alone of all the Latin letters did not derive its *form* too from the Greek symbol. Nor is the change so violent as would at first appear. If the Greek Z be written with its oblique shaft from north-west to south-east instead of from north-east to south-west (a supposition having little difficulty in it, if letters were originally pictorial), then the ordinary change from an angle to a curve would bring us to something very near the true Roman G. Or again, taking the ordinary Greek Z, the upper horizontal line is already greatly shortened in the cursive character ζ, and in the same way might easily slip into the Latin character. The permutations to which Z is liable have partly been spoken of above, and all of them anticipated in the other letters. [See D; G; I; J; S; T; Y.]



## ON THE ARTICLES, &amp;c.

ARTICLE is the name given by modern grammarians to the two little adjectives *the* and *an* in the English language, and to words of like import in other modern languages, the former being called the definite, the latter the indefinite article. We do not attempt a more philosophical definition, because the separation of these words from the other adjectives of language, whether pronouns or not, appears to depend upon no very accurate principle; and the distribution of the parts of speech would perhaps not be the less philosophical, if the so called articles were restored to their proper places. The indefinite article *an* is only a corruption of the adjective *one*, or, as our ancestors wrote it, *ane*; and *a* is a still more violent corruption of the same word. Thus in German *ein* is at once equivalent to our *one* and to *an*. In the same way the French *un*, Italian *uno*, Spanish *uno*, &c., are evidently derived from the Latin *unus*. On the other hand, the definite article will appear, on the slightest consideration, to be a corrupted demonstrative pronoun. The term article or *αρθρον* (a joint) was invented by the Greek grammarians, but as used by them it is only applied to the definite article, and to what, by modern grammarians, is called emphatically the relative (*who*). Nor is there any inconsistency in applying the same term to these two notions, which will be found on examination to have a common origin. The element *το* of the Greek language, corresponding in power to our word *this*, was employed perhaps originally to denote a physical object pointed out at the time by some action of the body; secondly to an object mentioned just before, and thus mentally present both to speaker and hearer; or, lastly, to an object forthwith to

be brought before the hearer's mind. In the last case we are likely to have a repetition of the defining particle, as: 'I gave you *the* book *which* you asked for,' or, what is equally good, except in rhythm, 'I gave you *that* book *that* you asked for.' It was from the contemplation of such a sentence as this that the Greeks considered the defining particles as performing the office of joints which connect two propositions together; and to distinguish the one article from the other, that which precedes the noun (*the*) was called the *prepositive* article, and that which follows it, viz. the relative, the *postpositive* article. The qualifying terms are perhaps not very well chosen, but undoubtedly the term article is very expressive of these relative particles, which in all cases, or nearly so, do perform the duty of connecting two propositions together; and hence we ought not to be surprised that a large proportion of the conjunctions have their origin in the relatives or demonstratives. But the repetition of the defining, demonstrative, or relative particle is no way necessary. Whether we say 'I gave you that book' (pointing to it), or, 'You asked for a book that (or that book) I gave you,' or, lastly, 'I gave you that book you asked for,' the word *that* performs in all cases the same duty. The two ideas thus logically connected in the expression—'I gave you the book that or which you asked for,' are—'You asked for the book: I gave you the book.' It is only a luxury in language to vary the forms according to the mere place in a sentence that a word may occupy; and if, in the more polished forms of the Greek language, we find the demonstrative, the definite article, and the relative distinguished, yet they are all evidently derived from a common parent, *το*, and its dialectic varieties. In Homer, the article does not yet appear; in Herodotus, the same element performs at times all the three offices. As we descend chronologically we find the tragedians still confounding the diverging forms of the relative and article, and even in certain phrases, retained by the later writers,

traces of the same confusion arising from a common origin were yet to be seen. Matthiæ in his *Grammar* has so fully acknowledged this triple power of the Greek pronoun, that he treats of the article under the three heads:—1, of the article; 2, of the article as a pronoun (he means a demonstrative pronoun); 3, of the article for the pronoun relative.

The Latin language had but an imperfect definite article in its pronouns *hic, ille, is*; but besides these we find the relative at times employed where the English idiom at least requires the demonstrative *this*; and what is called the conjunction *quod* (that), like the corresponding Greek *ὅτι*, or French *que*, has the form of a relative, and the meaning of a demonstrative. To trace the same analogy in the Teutonic languages, the German *der*, of which *de* only is radical, is at once a demonstrative, relative, and definite article. So completely does the German agree with the Greek, that, when *der* threw off much of its demonstrative power to play the part of the mere article, a kind of doubled form, *dieser*, was adopted for the pure demonstrative, on the same principle of formation as *ὁὐτος*, from *ὅς*, with the same meaning in Greek. And lastly, the English philologist will find the same threefold power among the derivatives from the English allied root *the*, viz. among the forms *this, that, then, than* (compare the Latin *quam*), *there, thence, the, &c.* The form *that* is still retained, as was before observed, with the power of the relative; but in the older writers, *there, thence, &c.*, were freely used where we now only employ *where, whence, &c.*

Horne Tooke, whose views of etymology were neither extensive nor accurate, has fancied that the English article *the* is the imperative of an Anglo-Saxon verb *ðean, to take.* (*Diversions of Purley*, Taylor's edition, ii. 63.) We need not repeat that it is allied to the German *der*, or rather the Dutch *de*, for the *r* is merely the characteristic of a masculine nominative, to the Gothic *sa* or *tha*, and through these to the Greek element *το*, a form which actually

s in the English *to-day* (ho-die), and no etymology  
the English article will be satisfactory which does not  
ly apply to all these languages. In the same way  
finite articles of the modern languages derived from  
Latin are all referable to the Latin demonstrative *ille*,  
&c.

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## ON AUXILIARY VERBS.

AUXILIARY VERBS are distinguished from other verbs in the following way. Ordinary verbs express the notions of *action*: auxiliary verbs, though they originally expressed notions of action, only express *relations of action* when considered as auxiliary verbs, and are accordingly employed, in connection with other verbs, to give to them certain relations called by grammarians tense, mood, and voice. The modern languages of Europe, and our own more particularly, abound in such forms; but they are likewise found in the languages of Greece and Rome, sometimes altogether undisguised, more commonly so completely blended with the main verb as to pass for mere arbitrary suffixes, which the grammarian does not attempt to explain. It is in the very nature of a particle which plays a secondary part, that it should not occupy too large a share of the attention; and thus those verbs which in course of time are used as auxiliaries, though originally as significant as any other verbs, lose something of their distinctive character; so that if the fuller form happen to disappear from a language, the corrupted auxiliary presents anomalies which it is not easy for the philologist to explain. This difficulty is increased by the circumstance, that verbs used as auxiliaries generally throw off much of the distinctive meaning which they originally possessed.

Among the auxiliaries, the most important is the substantive verb signifying *to be*; and, as might be expected, no word has passed through more variations of form. Grimm and other grammarians, indeed, have laid down that there are three or even more distinct roots combined in the conjugation of this verb. But when allowance is made for the known changes that take place in the letters of the

alphabet, there will appear, we think, some reason for supposing that all the varying forms of this verb are derived from a common origin.

As the ultimate form from which all the rest appear to us to have flowed, we will propose the root *wes*; and we are inclined to assign to this root, as its primary meaning, the notion of *eating*. A physical notion has precedence in the formation of language over that which is moral; and of all physical ideas that which would soonest need a name is the notion of eating. Moreover the idea of eating is essential to animal existence, and animal existence has something about it more easily conceived than any other form of existence. It should also be considered that verbs in their original use always denote activity: now the very form we bring forward, viz. *wes*, appears in the Latin *vescor* (pronounced *wescor*), *I eat*, and in the German *wes-en*, *to be*. The initial *w*, it is well known, sometimes assumes the form of *g*, and hence we have *ge-gess-en*, *eaten*. Still more commonly the *w* is altogether dropped, and then we have the root *es*, which is the basis of the Greek substantive verb  $\epsilon\sigma-\mu$  (the original form),  $\epsilon\sigma-\sigma\iota$ ,  $\epsilon\sigma-\tau\iota$  (still existing in this form in the Lithuanian language), of the old Latin verb *es-um*, *es*, *es-t*, *es-umus*, *es-tis*, *es-unt*, *es-to*, *es-se*, and with a slight variation, of the Sanscrit *as-mi*, &c. With the same form of the Latin we may connect *es-t*, *he eats*, *es-se*, *to eat*, *es-ca*, *es-culentus*, &c., and the German *ess-en*, *to eat*. After the word had thus been stripped of its initial consonant, the short vowel also was apt to disappear, at least in the longer forms. Thus from the old Latin forms *esum*, *esunt*, *esim*, &c., there arose the shorter forms *sum*, *sunt*, *sim*, &c.; *prae-es-ens*, *ab-es-ens*, were reduced to *praesens*, *absens*; and in German we find *sein*, *to be*, *sind*, *they are*, in place of *es-ein*, *es-ind*.

In the second place, the consonant *s* interchanges with the letter *r*, so that *were* exists by the side of *was*, and *art*, *are*, with *is*. Thus in the Latin too we have *er-am*, *er-o*, where more regular forms would have been *es-am*,

*es-o*, or rather *es-so*. Again, the same letter *s* is interchangeable with the dentals *t*, *d*. Hence, while the Germans have *ess-en*, *Ich ass*, the English express the same notions by *to eat*, *I ate*; and the Latin tongue uses indifferently *ed-it* or *es-t*, *he eats*, *ed-ere* or *es-se*, *to eat*.

The form *be* is evidently the parent of the German *bin*, I am, *bist*, thou art, and of the English *be-ing* and *be-en*. With the short vowel changed it appears in the Lithuanian *bu*, as *bu-ti*, to be, *buwau*, I have been; and as the latter language is closely allied to the Greek, and other Indo-Germanic tongues, we cannot be surprised at the Greek form  $\phi\upsilon\omega$ , *I beget*, &c.  $\pi\epsilon\phi\upsilon\kappa\alpha$ , and  $\epsilon\phi\upsilon\nu$ , *I am*, &c.; whence also the Latin *fu-vi* or *fu-i*, *fu-am*, *fu-turus*, &c. That these forms beginning with *b* or *f* are all related among themselves is generally allowed; but the question now proposed is, whether they are not also radically connected with the root *wes*. If it could be shown that the root *be* ever existed with an *s* at the end, it would no longer be thought a violent step to suppose a connection between *bes* and *wes*, more especially when we find the *b* already half way towards a *w* in *fui*. In *foetus*, *foecundus*, &c., pronounced probably *fuetus*, &c., we have a still nearer approach to the digamma. Now a strong presumption that the root *be* had a sibilant, arises from the old German form *birumes*, we are, compared with *warumes*, we were, in the same language (see Grimm). In these words the suffix, which denotes the plural pronoun, cannot claim more than the four letters *umes*, thus agreeing very precisely with the Greek suffix *omes*, the Latin *umus*, and the Lithuanian *ame* of the same power. The radical parts then are *bir* and *war*; and as we know the latter to be connected with the form *was*, there is no slight suspicion that *bir* implies an early form, *bis*. If the Greeks lost the *s* in many of their forms derived from the short root *es*, as they did, and if we ourselves have dropped it from *am*, we can scarcely be surprised at its disappearance from the longer form *bes* or *bis*. The notion that the

roots *bes* and *wes* are connected, is confirmed again by the other forms in these languages, which represent the idea of eating. In Greek, we find *βοσκει, βορος, βοφα*, in Latin *pasco, pascor*, as well as *vescor*. The root *pas* is another instance of the arbitrary retention or omission of the sibilant, as we have *pas-tor, pas-tus* with the sibilant, *pa-bulum* without it.

The use of this auxiliary in the passive, both in ancient and modern languages, is familiar to all; but it has been less carefully observed, that it is likewise employed in the perfect tenses of the active voice, at least in the Latin language. *Amav-eram, amav-ero, amav-issem, amav-isse*, evidently contain the forms *eram, ero, essem, esse*; and in the perfect subjunctive, an older form, *amavesim*, may be inferred from the three existing forms *amassim, amaverim, amarim*; and in *amav-esim* we may see the full form *esim* which preceded *sim*. As for the present perfect see p. 98.

After the verb *to be*, the next in importance among the auxiliaries is the verb *habe-re*, Latin, *to have*; in German, *hab-en*. Like the preceding verb, this also has undergone great corruptions. In the English *hast, has, had*, the main consonant has already disappeared. While in the Italian *ho*, from the Latin *habeo*, we find nothing of the root but the aspirate, and even that is often omitted, so that we should doubt the connection between the words but for the first and second persons plural. But as we shall have further occasion for the forms of this verb in the Roman languages of Europe, we will place here the present tenses.

Latin, *habeo, habes, habet; habemus, habetis, habent*.

Italian, *ho, hai, ha; abbiamo, avete, hanno*.

Spanish, *he, has, ha; habémos or hémos, habéis, han*.

French, *ai, as, a; avons, avez, ont*.

The use of the verb *to have* in the formation of the perfects, so universal in the modern languages derived from Latin, may be occasionally seen in the parent language also, where such phrases as *furem constrictum*



*habeo, fures constrictos habeo*, differ but slightly in meaning from *furem constrinxi*, &c. ; and there was the greater necessity for adopting a new formation, as the Latin perfect unites two tenses in itself, viz. the aorist and the present-perfect. It will be seen, too, from the examples which we have given, why, in the derived tongues, the participle in some cases agrees with the accusative ; as *je les ai tués*. Moreover it seems not improbable that the past imperfects of the Latin language have for their suffix in *ēba*, a past tense of *habeo* formed upon the model of *era-m* and the Greek  $\epsilon\text{-}\tau\iota\theta\epsilon\text{-}\alpha$ . But the use of *habeo* as an auxiliary is not confined to the past tenses. In connection with the infinitive it forms a convenient periphrasis for a future. From the Italian infinitive *sentir*, we have a future *sentir-o, -ai, -a, -emo, -ete, -anno*, in which the first and second persons plural, now they are used as suffixes, are reduced as completely as the rest. In the Spanish verb *hablar* the future is *hablar-é, -as, -á, -émos, -éis, -án* ; and in the French, from *sentir* there is formed *sentir-ai, -as, -a, -ons, -ez, -ont*. In the tense called generally the conditional, the infinitive is again employed. The Italians unite with it their perfect tense of *to have*, derived from *habui*, viz. *ebbi, avesti, ebbe, avemmo, aveste, ebbero* ; and accordingly their conditional is *sentir-ei, -esti, -ebbe, -emmo, -este, -ebbero*. On the other hand the French employ *avois*, which may be proved to have been derived from the Latin imperfect *habebam* (see Raynouard's *Troubadours*) ; but as *avons, avez*, of the present dropped their radical letters *av* when attached as suffixes to the future, so also *avois*, &c., throughout lose the same letters in forming the conditional, thus, *sentir-ois, -ois, -oit, -ions, -iez, -oient*. The Spanish language, in like manner, employs the imperfect *había, habías, había, habíamos, habíais, habían*, derived also from *habebam*, &c. ; and thus, with the same suppression of the two or three first letters, the conditional of *hablar* is *hablar-ía, -ías, -ía, -íamos, -íais, -ían*. This

view of the formation of the futures is of service in explaining the apparent irregularities so often found in those tenses, which moreover generally extend to the infinitive. As we have derived the past imperfect of the Latin from *habeo* so we are also disposed to deduce from the same source the future. *Amab-o, moneb-o, ib-o* give for the suffix only the letter *b*, while *regam, audiam* give us *a*. Uniting these together we have *ab*; nor is it surprising that of this suffix the vowel should be absorbed after the vowels of *ama, mone, i*. On the logical part of the question we need only refer to the formation of the futures as just expounded in the Romance tongues. But we have a further confirmation in the use of the Latin phrase, *est mihi scribendum*, which does not owe its notion of futurity to *scribendum*, this word being only an imperfect, and not originally a future.

Many other verbs of the Latin language have become auxiliaries in the derived languages. 1. *Vado*, Lat. *I go*, is employed thus by the Italians, as *io vo facendo, I am doing*, and in French for a future, *je vais parler, I am going to speak*. 2. *Venio*, Lat. *I come*, in Italian as an equivalent for the verb *to be*: *egli vien riputato, he is considered*; in French to denote an action just passed: *il vient de trouver, he has just found*. 3. *Ambula-re, to walk*, (corrupted into the Italian *andare* and the French *aller*,) is used in the former language, thus, *andra rovinato, he will be ruined*, and in the French, *il alloit dîner, he was going to dine*. 4. *Sta-re, to stand*, in Italian *sono stato, I have been, sta scrivendo, he is writing*; and the French *étois* (formerly *estois*) is a corruption from *stabam*, precisely as *aimois* from *amabam*. The Spaniards, besides several of the auxiliaries here mentioned, use *tener*, derived from the Latin *tene-re, to hold*, but not exactly as an auxiliary verb: and besides *ser, to be*, they have *estár, to be*, from the Latin *stare*. In the Teutonic languages the auxiliary verbs are very numerous, and our own language contains nearly the

whole of them : 1. *may*, *might*, are the present and perfect of the same defective verb. In the German we find an infinitive of this verb, *mög-en*, as well as the forms *mag*, and *mochte* ; 2. *can* and *could* correspond to the German *kann* and *konnte* from the infinitive *könn-en* ; 3. *will* and *would* to the German *will* and *wollte* from *woll-en* ; 4. *shall* and *should* to *soll* and *sollte* from *sollen*.

But though the German auxiliaries correspond with the English as to their having a common origin, they have a use which is not quite the same. 'In general, *possibility* is expressed by *können*, *dürfen* (the English *dare*, *durst*), *mögen*, and *necessity* by *müssen* (the English *must*), *sollen*, *wollen* ; *lassen* (the English *let*) implies necessity as well as possibility.' (Becker's *German Grammar*, p. 65.) The German word *haben*, like the corresponding English *have*, and the German *werden*, when used alone, are notional verbs, or verbs expressing a distinct notion and not a mere relation : thus we can say, *er wird reich*, *he becomes rich* ; but in the expressions *ich werde kommen*, *I will come*, *die frage wird von ihm beantwortet*, *the question is answered by him*, the verb *werden* is used as an auxiliary for the future tense and the passive voice respectively.

In the ancient Greek language it has not been observed till of late years, nor, indeed, is it yet universally admitted, that the verbs *to have* and *to wish* (ἔχω and θέλω) are often used as auxiliary verbs. That such, however, is the fact, will not be disputed by those who are the best judges. The forms of the auxiliary verbs in the modern Greek language are a confirmation of this opinion.

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## ON CONJUGATION.

THE CONJUGATION of a verb is a term in Grammar denoting the addition of suffixes or prefixes to the crude or elementary form of a verb, for the purpose of denoting respectively, person, number, time, state, mood, and what is generally understood by voice. In the English language, prefixes are commonly used for these purposes, and these prefixes are not printed in connection with the verb, though the voice presents them in one mass. Thus *I shall have heard*, as pronounced, is not less one word than the Latin *audi-v-er-o*. In this example, therefore, *I*, *shall*, *have*, are virtually prefixes, and the letter *d*, a contraction not from *ed*, but rather *de* or *ded* is a suffix attached to the simple verb or crude form *hear*. In the ancient languages, such as Greek, Latin, and Sanscrit, suffixes are commonly but not exclusively preferred.

The suffixes which denote the *persons* are the personal pronouns more or less corrupted. Thus in Latin, *egomet*, for we believe this to be the real word, and not formed from *ego* by the addition of *met*, is the full form of the pronoun which signifies *I*: but as three syllables would be too long for a term in such frequent use, and this inconvenience in the present instance would be aggravated by an appearance of egotism, the word was shorn of its exterior letters, and at the utmost the three middle letters, *ome*, were attached to the verb. We see them in the Greek form *tupt-ome-s* or *tupt-ome-n*, 'we strike.' In the Latin, the vowels were corrupted so that instead of *ome*, either *umu* or *imu* occur, as in *s-umu-s*, 'we are;' *poss-umu-s*, 'we are able;' *scrib-imu-s*, 'we write.' The old German has nearly the same suffix in *war-ume-s*,

'we were;' *bir-ume-s*, 'we be.' Again the three letters, *ome*, deprived of the last vowel, became *om*, as Greek *tupt-om-ai*, 'I strike myself;' *um*, as Latin, *s-um*, 'I am;' *poss-um*, 'I am able;' or *on*, as Greek, *e-tupt-on*, 'I was striking.' But the first vowel might disappear instead of the last. Thus *με* is the form which appears in the Greek *εσ-μεν*, or *εσ-μες*, 'we are;' *μ* is used in *εσ-μ*, 'I am;' *διδω-μι*, 'I give,' &c. Sometimes the *m* is all that appears, as *scribeba-m*, 'I was writing.' In Greek, this final *m*, by a principle constantly observed in that language, becomes an *n*, as *η-ν*, 'I was;' *ετετυφει-ν*, 'I had struck.' Another form of the suffix is *ω* instead of *ομ*, which is common both in the Greek and Latin, as Greek, *τυπτ-ω*, 'I strike;' Latin, *scrib-o*, 'I write.' The loss of an *m* final is generally compensated by lengthening the preceding vowel. (See p. 77.) Finally, all trace of the pronoun at times disappears, and the defect ceases to mislead because the other persons have their characteristic terminations; and of course out of *n* things it is sufficient to give a distinguishing character to *n-1* of them. Thus the Greek tenses, *ετυψα*, 'I struck;' *τετυφα*, 'I have struck;' and *ετετυφεα*, 'I had struck,' contain no remnant of the pronoun. In the English language there are some slight traces of the personal suffixes, which existed in considerable fullness in some of the older forms of the Teutonic languages. The word *am* has a remnant of the first person suffix in its final *m*.

The second person in the Greek and Latin languages, was *su* or *tu*, in German, *du*, and in English, *thou*. Accordingly we find a sibilant attached to the verb to denote the second person, as in the Greek, *εσ-σι*, 'thou art;' *οισ-θα*, 'thou knowest;' *τυπτεσ-αι*, 'thou strikest thyself;' in the Latin, *scrib-is*, 'thou writest,' and in the English termination *est* in *knowest*, *strikest*. But as the Latin form has a *t* instead of an *s*, *tu* not *su*, so the *t* occasionally appears, as in Greek, *τυπτ-ετε*, 'you strike;'

Latin, *scrib-iti-s*, 'you write;' and in the English '*art*,' 'thou art.'

The third person is an indefinite term; and the suffix which denotes it is derived from *to*, signifying *this*, which is the full form of the Greek article, and again appears, on the one hand in Latin, in the derivatives, *tam*, *talis*, *tantus*, *tot*, *tum*, and on the other in the English, *the*, *this*, *to-day*. It is therefore as general as the English article *the*, and may denote indifferently, the *man*, the *woman*, the *thing*, in other words, *he*, *she*, *it*. It appears as a suffix in the Greek, *εσ-τι*, 'he is' (Sanskrit, *as-ti*); *τυπτ-ετ-αι*, 'he strikes himself;' in the Latin, *es-t*, 'he is,' *scrib-it*, 'he writes;' and in the obsolete form of the English language, *walk-eth*, now corrupted into '*walks*.'

Suffix of *number*. If a sign be employed to denote plurality, the absence of that sign will be a sufficient indication of the singular. Now the suffixes of plurality in English are *s* and *en*, as in *dogs*, *oxen*. The same are employed in Greek and Latin, as, first person, Greek *τυπτ-ομε-ς*, or *τυπτ-ομε-ν*, Latin *scrib-imu-s*; second person, Latin, *scribiti-s*. The Greek has dropped the *s*, as in *τυπτ-ετε*, a corruption probably of *τυπτ-ετι-ς*, just as the Latin imperative *scribite*, must be looked upon as reduced from *scribitis*. In the third person the mark of plurality appears to be prefixed to the pronoun suffix, as in the Greek *φα-ν-τι*, 'they say;' *τυπτ-ον-τι*, 'they strike;' Latin *scrib-un-t*, 'they write;' but this does not seem satisfactory.

*Time or tense* (Fr. *temps*) divides itself into past, present, and future, where again the idea of present time will not require any peculiar distinction, if the ideas of past and future have their proper symbols. The past time appears to have had for its characteristic, either the prefix, *e*, or the suffix, *sa*, *ha*, or *a*, or both. The former appears in the Greek *ε-τυπτ-ον*, 'I was striking;' *ε-τυπ-σα*, 'I struck;' *ε-τετυφε-α*, 'I had struck.' The second appears in two of the Greek forms just enumerated, and in the Latin *scribeb-a-m*, 'I was writing;' *er-a-m*, 'I was.' A very distinct

example of a future suffix appears in those European languages which are derived from the Latin. Thus in the French *écrire-ai*, we have really two distinct words, the infinitive, *écrire*, and *ai*, the present tense of *avoir*, forming altogether, *écrire-ai*, 'I have to write,' i. e. 'I shall write.' This origin of the French future is placed beyond a doubt by a comparison with the Spanish and Italian. [See pp. 123, 124.]

By the term *state*, which stands forth in the series of suffixes which have been included in the definition of conjugation, it was intended to denote the notions of perfect and imperfect action. Here again one suffix is sufficient, and the notion of completeness is variously marked:—1st. By a doubling of the verb upon itself. The purest example of this is presented in the Gothic, as *laia*, 'I laugh;' *lailo*, 'I laughed;' *stauta*, 'I strike;' *staistaut*, 'I struck.' The Greek has perfects formed upon this principle in *τε-τυφα*, *γε-γραφα*; the Latin in *te-tul-i*, *de-d-i*, *spo-pond-i*, (for the less easily pronounced *spo-spond-i*.) And in our own language there is a strong reason for believing that such is the origin of *did*, the perfect of *do*. Out of the same principle grows the formation of the perfect by a long vowel, *vēni* being probably a contraction from *vě-vě-n-i*. 2nd. By affixing the letter *s*, which is probably a corruption of the verb *es*, to be; a supposition strengthened by the fact, that the past perfect *scrips-eram*, and the future perfect *scrips-ero*, are undoubtedly formed by the addition of *eram* and *ero* from that verb. The same would also be found on investigation to be the case in the Greek *ε-τετυφ-εα*, 'I had struck;' and lastly, in our own language the same verb is used for this purpose in such phrases as '*I am recovered*.' 3rd. By the letter *v*, which may possibly be a remnant of the auxiliary verb *habe*, 'have,' in accordance with the practice of nearly all the languages of modern Europe. Examples of this suffix are abundant in Latin, as *ama-vi*, 'I loved.'

The suffixes of the *moods* could not be placed in a dis-

tinct point of view without a detailed investigation. It may be sufficient to point out that *to* is distinctly observable as a suffix in those parts of the so-called Latin imperative, which strictly deserve that title ; for the forms which do not contain the syllable in question, are at the same time devoid of the notion of authoritative command. That the suffixes of the potential, subjunctive, and optative modes, in the Greek and Latin, were originally distinct words, and perhaps verbs, like our own *may*, *can*, &c., is probable from general principles, and is confirmed by the appearance of the separate particles *ken*, *ke*, *an*, in the Greek language, which are used in connection both with the indicative and other moods.

The last suffix for consideration is that which denotes the *voice*. The Greek grammarians acknowledge a middle or reflective voice : but the Latin language in fact possesses the same, as for instance in *accingo-r*, 'I gird myself for the contest ;' *nito-r*, 'I support myself ;' *lavo-r*, 'I wash myself,' 'I bathe.' And in both languages the middle voice is the parent of the passive. This may be illustrated by such phrases as the French *les bas se vendent ici*, 'stockings sell themselves here,' *i. e.* 'are sold ;' the Italian *si dice*, 'it is said,' strictly *it says itself*. Now the suffix of the Latin passive appears in the various forms *ur*, as *monet-ur*, *er* as *moneri-er*, *r* as *moneo-r* ; but the attentive Latin student is ever ready to suspect when he meets with an *r*, that an older form of the word contained an *s* ; and in fact we find an *s* in the form *moner-is*, where moreover the first part *moner* is another example of the corruption in question, for it supplies the place of *mones*. If then *s* is the original consonant of this suffix, we are forthwith directed to the reflective pronoun *se* ; nor ought we to be stopped by the fact that this pronoun in Latin is confined to the third person. In the Russian and other Slavonic languages, the connection of which with the Teutonic languages and with those of Greece and Rome is indisputable, the reflective pronoun, containing in fact the very same



root as *se*, is applicable alike to all the persons; and indeed there was nothing in the nature of things to limit the Latin pronoun as to *person*, when it is confessedly unlimited as to *gender* and *number*.

The division of verbs into several conjugations depends upon the last vowel or consonant of the verb in its simple or crude state. Thus in the Latin language all verbs ending in *a* are said to be of the first conjugation, all that end in *e* of the second, those in a *consonant* or *u* of the third, and those in *i* of the fourth or last; for it accidentally happens that the Latin language possesses no verbs in *o*, except the fragmentary forms *gnovi*, *gnotus*, *potus*, *ægrotus*, which appear to imply the existence of stems in *o*, viz. *gno* (in English, 'know'), *po* (compare the Greek *πεπωκα*, &c.), *ægro*. The Greek language is not without a class of verbs having *o* for the final letter, as *δουλο-ω*, 'enslave,' &c. The division of verbs into conjugations is founded upon the fact that the union of the final letters in the crude form of the verb with the initial letters in the suffixes leads to changes dependent upon these letters.

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## ON CONJUNCTIONS.

UNDER this term grammarians commonly include several classes of words which have little similarity of meaning and which, in their etymological origin, may be verbs, substantives, adjectives, or prepositions. The old definition of a conjunction, that it was a word which connected sentences together, will certainly not apply in all cases, if at least the word 'and' is to be included. It is true, as Horne Tooke observes, that "the sentence 'You and I and Peter rode to London' may be resolved into three: 'you rode,' 'I rode,' 'Peter rode.' But try some other instances: 'two and two are four;' 'AB, BC, and CA form a triangle;' 'John and Jane are a handsome couple.'—Does AB form a triangle?—Is John a couple?—Are two four?" (*Diversions of Purley*, Taylor's edition, i., p. 210.)

On the etymological origin of conjunctions, which is a distinct question from their use, some remarks will presently be made; in reference to their employment in the construction of a simple or compound sentence they may perhaps be divided into the following classes: 1. Conjunctions which unite either individual words, or phrases, or sentences, without, in the last case, implying any subordination of one sentence to the other. Such are the words: *and, or, nor*; or the double forms: *both—and—, either—or—, whether—or—, neither—nor—*. With respect to this class it may be useful to point out the great advantage which the Greek and more particularly the Latin language possessed in the variety of their forms for *and*: as *kai, τε* in the former, *et, que, atque* or *ac* in the latter. This superiority over modern languages, simple as it is in itself, gave to the longest Latin sentence a perspicuity of

arrangement, which in a great measure superseded the necessity for a cumbersome punctuation. (*Journal of Education*, vol. iv., p. 135.) 2. Conjunctions, which in themselves simply meaning *this*, when prefixed to a secondary sentence or phrase, direct the attention to that secondary phrase as a unit, and thus prepare it for subjection to some preceding word. This usage of the pronoun is as nearly as possible equivalent to the use of the bracket or vinculum in algebra, which connects the separate elements of any compound or polynomial term, and subjects it as a new unit to the algebraical operation, the sign of which is attached to the vinculum. Horne Tooke, in his remarks upon the so-called conjunction *that*, furnishes many examples: as, "I wish you to believe that I would not willingly hurt a fly," which is resolved by him into "I would not willingly hurt a fly; I wish you to believe *that*." A mathematician would have expressed it by "I wish you to believe [I would not willingly hurt a fly]," where the words within brackets must be considered as a compound accusative or object after the verb *believe*. The Latin *ut* and *quod* in their origin are merely neuters of the relative, and the original meaning of the relative, it must be recollected, was *this*. Hence they too are used in the same way as the English *that*; for example: *suadeo ut abeas*, 'I recommend *this*, you should go away;' *letatur quod redieris*, 'he rejoices at *this*, you have returned.' Other examples may be found in the use of the Greek *ὅτι*, which is again the neuter of a relative, as: *λέγω ὅτι τεθνήκε*, 'I say *this*; he is dead.' In Greek there is sometimes a double accusative after the verb, one of which simply denotes the object of the verb, and the other points to the condition or state of the object, as explained by the words that follow it: thus, *ὁρῶ σε ὅτι κακῶς πασχεις*, literally, 'I see you *this*, (that) you are suffering.' This employment of the pronoun is more particularly to be noticed after prepositions. Thus, in the Latin language, if a simple noun be the object of a preposition, all that is re-

quired is to put that noun in a certain case, as *post cœnam*, 'after dinner;' but if a verb with its accessories is to be subject to a preposition, it is common to interpose, what we will call, the vinculum *quam*, 'this,' as, *postquam cum fratre suo cœnaverat*, 'after he had supped with his brother.' Even in English we might say: 'after that he had,' &c. Examples of this usage are abundant in the forms *antequam*, *præterquam*, *extra quam*, *præter quod*, *prout*; and the word *this* is sometimes doubly expressed, as in *pro eo ut*, *ad-eo ut*, *propter-ea quod*, *ex eo quod*, *præter quam quod*. The German idiom agrees precisely with the Latin, as may be seen in *nach-dem*, *in-dem*, &c., as opposed to the employment of the simple prepositions *nach*, *in*, &c. The French, too, have their *pendant-que*, &c., *puis-que*, &c., and the English their *besides that*, &c., *now that*, &c., and the old phrase *being that*, &c. 3. The pronoun in the several languages thus employed as a vinculum is frequently attached as an enclitic to the preceding word, and grammarians, not observing the distinction between the governing word and the pronoun, have often given the name of conjunction to the compound, as *postquam* in Latin, *διότι* in Greek, *puisque* in French, *nachdem* in German. 4. The vinculum however is not essential in those forms, and is therefore frequently omitted; but in case of this omission the governing word must immediately precede the phrase which is dependent upon it. This governing word, which expresses the nature of the connection between the subordinate and the superior sentence, is also called a conjunction, but here the term is used in a different sense. The words which signify *this*, of which we previously spoke, found their claims to the title of a conjunction upon the fact that they bind the several elements which follow into a whole. When the governing particle is so called, it is because it binds the one sentence to the other. 5. There is a class of words which correlate with conjunctions: such as *so* in connection with *as* or *that*, *yet* with *although*, *therefore* with *since* or *because*. These words are often called adverbs, but as they too serve to

connect sentences, they deserve like the rest the name of conjunctions. They bear, in fact, the same relation to the other conjunctions that the so-called antecedent does to the relative.

We have already said that conjunctions belong in their origin to all the leading parts of speech. Examples of verbs so employed are seen in the English *if*, formerly written *gif*, i. e. *give*. (Horne Tooke as before, p. 103, &c.) The Latin *licet*, 'although,' is evidently a verb signifying, 'it is allowed.' So too *vel*, 'or,' appears to be a derivative of *volo*, 'choose.' The English *while* and the Latin *dum* of the same meaning, are substantives signifying 'time.' 'Either' and 'whether' are of course pronominal adjectives, and 'or' is a corruption from 'other,' as is evident from the German equivalent *oder*. And a similar analogy seems to lead to the derivation of the Latin *aut*—*aut*, from *alterum*—*alterum*. Conjunctions of a participial and prepositional character have occurred in the examples already quoted; but the relative form appears to be specially fertile in the production of this class of words, as, in the Latin, *quam*, *quando*, *quamquam*, *quavis*, *ubi*, *unde*, *ut*, *quia*, *quod*, *si*; and the English *when*, *how*, *as*, *where*. In fact the relative itself has the power of a conjunction, as explained under the second head.

Many of the conjunctions defy all attempts at analysis, and certainly Horne Tooke, notwithstanding the acuteness and truth of his general views, has generally erred in the details of derivation.

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## ON THE METRES OF TERENCE AND PLAUTUS.

FEW subjects connected with Latin literature have been treated with less success than the principles and laws which govern the metres of Latin comedy. The majority of readers seem to look upon the writings of Plautus and Terence as so much humble prose arbitrarily distributed as to present to the eye the appearance of verse without realities. For them it would be better if the whole were printed consecutively, and such an arrangement would in fact be supported by not a few of the existing manuscripts. On the other hand, there have been writers who have laboured to remove the difficulties that obscure the subject, among whom none but Bentley and Hermann appear to have had any success; and what they have done still leaves the subject in a very unsatisfactory position. Even the writer of the Life of Terence, in the 'Biographie Universelle' (published in 1826), has the following extraordinary criticism upon the metres of Terence:—The sole rule which he observes with tolerable regularity to end each verse with an iamb; and even this limitation he often disregards, as, for instance, in the terminations *hic consiste*; *si vis, nunc jam*; *audio violenter*; *huc iducam*; *hanc venturam*, &c. With regard to the other et, he freely substitutes for the iamb or spondee, a trochee, anapest, dactyl, double pyrrhic, or four short syllables, and a cretic or short between two longs," &c. This writer thus starts with the false impression that all the metres of Terence are reduced by critics to the single metre, called trimeter iambic; whereas, in fact, all who have dealt with the subject, except himself, are aware that the poet has at least three forms of verse which end tro-

chaically; and his second exception is disposed of by the more correct orthography *nunc iam*. In England again, so late as the year 1837, we have a scheme of the Terentian metres, which for the commonest of those metres, the trimeter-iambic, gives us the following scale:—

[illegible]

A still more important matter is the question whether and how far the written language of the Romans is an exact representative of the spoken language. It seems to be a condition of language in general that its pronunciation should always be passing through a series of changes, and that those changes should consist for the most part in the gradual omission of letters and even syllables. Thus the Roman phrase *mea domina* is in Italian *madonna*; in French *madame*; in English *madam*, *ma'am*, and even *mam* and *mim*. Meanwhile, for the most part, the changes in orthography are slow, and consequently nearly always in arrear of the orthoepy. Thus it will be found that the sounds of English and German words which appear to the eye so weighed down with consonants, are in the mouth of a native tolerably harmonious. Was such the case with the Roman also? We answer with little hesitation in the affirmative, partly because the laws which now govern language can scarcely have been wanting in ancient Italy, and partly because we find the point established by several incidental remarks in Latin writers. Thus Suetonius says, in his *Life of Augustus* (c. 88), "Orthography—that is, the laws and principles of writing laid down by grammarians—he was not very observant of, but seems rather to follow the opinion of those who hold that we should write as we speak. For as to his habit of changing or omitting not merely single letters, but even whole syllables, that is a *common* error." It should be observed too, that Suetonius had himself seen the handwriting of the emperor. (*Ibid.*, c. 87.) Again, Quintilian (*Inst.*, xi. 3, 33) says, "As on the one hand it is essential that every word should be clearly articulated; so on the other hand to reckon up, if we may so speak, every separate letter, is painful and wearisome." In the same chapter he further observes, "Not only is a coalition of vowels very common, but *some* too of the consonants are disguised (*dissimulantur*), when a vowel follows;" where he must refer to some other letter than *m*, probably the final *s* generally and the



final *d* of neuter pronouns. Moreover Priscian, who by the way appears to have written when the Latin language had ceased to be spoken as a living tongue, at times throws out such conjectures as the following:—"I think that *vigil*, *vigilis*, should rather be pronounced *per syncopam*." We might appeal to Cicero's authority for the fact that a final *s* was frequently omitted in pronunciation. But there are still other arguments in support of the principle for which we are contending. Within the limits of the Latin language itself we find such changes actually in progress,—as, *magis*, *nisi*, *ipsus*, *neque*, *atque*, *sive*, *neve*, *videris*, *viderunt*, *providens*, *mihi*, *nihil*, *quibus*, *populus*, *tegumen*, *opera*, *potesse*, *mauolo*, *noverit*, *novisti*, *deabus*, becoming severally *mage*, *ni*, *ipse*, *nec*, *ac*, *seu*, *neu*, *videre*, *videre*, *prudens*, *mi*, *nil*, *quis*, *poplus* (compare also *poplicus*), *teumen*, *opra*, *posse*, *malo*, *norit*, *nosti*, *deis* or *dis*. Principles of etymology would enable us to carry the list out to a vast extent, and this still more if we employed the analogies of the Greek tongue.

Again, the languages which are acknowledged to be derived from the Latin, such as that of the Troubadours, the Italian, French, Spanish, Portuguese, and one portion of the English, by their shortened forms, confirm our views. And this will be found to be specially the case with the French. To those who may express their surprise that the French should thus take precedence in our argument of the Italian, the answer is, that the French is probably derived from the Latin more completely than even the Italian. For the Celtic, Teutonic, and Iberic languages spoken in France before the Roman conquest of that country were of too foreign a character to mix with the language of conquerors or to supply the place of it in the intercourse of the provincials with their masters; whereas in Italy there already existed dialects which were intelligible to those who came from Rome, and for that very reason were not supplanted by that particular form of the Italian language which happened to prevail in the metro-

politan city. In the same way the authorised dialect of our own tongue is more likely to become the current language of Calcutta than of Yorkshire. Add to this that the language now called Italian belongs to Tuscany, not to Rome.

Lastly, we find much to strengthen our present argument in the abbreviated forms of writing which were in use among the Romans and are still found in manuscripts. Thus the word *consul* is written *cos*, because the *n* was not pronounced before *s*, as Diomedes expressly tells us. (Putsch., 428.) Again, the word *modo* not unfrequently occupies such a position in the verses of Terence as to seem to require a monosyllabic pronunciation, such indeed as seems also more consistent with its enclitic character. This very word enters into the composition of the Latin *quomodo*, which again in the languages derived from Latin assumes various forms: in the Romance, *com*; in Spanish, *como*; in Italian, *come*; and in French, *comme*. To this we now add the fact that the Romans themselves represented the simple word by the abbreviation *mō*. Again, *enim* is the manuscript mode of denoting the conjunction *enim*, a word which must often be pronounced like *en* to fulfil the conditions of Terence's metre. We may observe of this word, as of *modo*, that an enclitic should not attract the attention of the ear. A third example shall be a third enclitic, viz. *quidem*. Bentley himself observed the trouble caused by this word in the verses of Terence (*Andr.*, i. 3, 20), and his remedy is to drop the final *m*, which however still leaves the verse encumbered with a superabundance of syllables. We contend that this also is commonly a monosyllable, and on the following grounds. First, the metre of Terence requires it. Secondly, if *quidem* has a reduced form *item*, analogy will give us *quem* for *quidem*. Thirdly, the Romans, like the French, did not pronounce the vowel *u* after *q* (otherwise such words, *aqua* for instance, would have had the first syllable long), and they also disguised the final *m*, as Quintilian implies in

the passage to which we have already referred. Thus we have arrived at a sound *ke*. Now the Greek language has a word of precisely the same power and character, *κε*, which we strongly suspect to be the very same word; so that if our suspicions be right, *equidem* and *εγωγε* are of one origin, as well as of one meaning. Lastly, there are reasons still remaining which demand a monosyllabic pronunciation for *quidem*. We have already called it an enclitic, and it appears beyond dispute in that character in the words *equidem*, *siquidem*, *quandoquidem*. Now an enclitic should in its nature sacrifice itself to give tone to the word which precedes it. Yet if we believe the ordinary teachers of Latin prosody, *equidem*, though a corruption from *egoquidem*, or *egquidem*, has the first syllable short. Again, *quando* by itself has the final *o* common, to take the most unfavourable view, for in the poets of the Augustan age it would be difficult to find a single example where *o* is short; and in *quandoque*, *quandocunque*, the vowel is always long. But add *quidem*, and they say *quandoquidem* has the same vowel always short. So also *si* in *siquidem*, according to their views, loses its length the moment the enclitic attaches itself to it. If our views be right, the true pronunciation of these three words may be represented by something like *ēke*, *quandōke*, *sike*; the last corresponding to the Greek *εγωγε*. We will here observe in passing, that our pronunciation of *quidem* suggests a correction of a corrupt passage in Persius, Sat. i. 10:

“ Littera. Per me quidem sint omnia protinus alba.”

The current reading is *equidem*; and relying upon one error the editors have allowed the same *equidem* to stand with *dubites* in Sat. v. 45, when the context, as well as grammar, requires *dubitem*.

But to return to the subject before us. It is not uncommon with critics to imagine to themselves that the laws of Greek and of Latin verse are based upon principles essen-

tially different from those of modern languages ; the former depending, they say, upon the length of syllables, the latter upon accent. This distinction we believe to be wholly without foundation. We rely little upon the fact that Priscian's treatise headed ' De Accentibus ' is only a school-boy-like scanning of the first lines in the *Æneid*, because, as has been already said, that writer's authority is not of great weight in what concerns the spoken tongue ; and, in fact, for the same reason there is little dependence to be placed upon the dogmas of the other so-called grammarians, such as Diomedes. Our views upon this subject are rather derived from the perusal of Terence and Plautus themselves, and are confirmed to a considerable extent by the hexameters of Virgil and the lyrics of Horace. They also seem to be supported by the general principles of language. We will endeavour briefly to state the results at which we think we have fairly arrived.

I. In words of more than two syllables, if, according to the received prosodies, two or more short syllables, exclusive of the final syllable, occur together, the second of those short syllables was slurred over. For instance, in some cases the changing a vowel *i* or *e* into the sound of a *y*, or of a vowel *a*, *o*, or *u* into the sound of a *w*, would be the simplest mode of effecting such a result. Thus *adtribūere*, *pērimus*, *consilium*, would upon our theory be pronounced *adtribwere*, *peryimus*, *consilyum*, the last of which is confirmed by Horace's use of the same word in his odes, and the Italian *consiglio*, Fr. *conseil*, Sp. *consejo* ; and at any rate our pronunciation of the two former is more consistent with the quantity of the vowels than the mode usually adopted, viz. *per-t-imus*, *adtribuere*. Bentley has himself observed (*Eun.*, ii. 2, 36) that the words *mulier*, *mulieris*, &c. are always so placed in Terence as to have the accent on the first syllable ; which, by the way, is consistent with the Italian *moglie*, and the Spanish *muger*. We doubt however whether the dative plural would be found to obey the law laid down by Bentley. In those

cases where the second short vowel is followed by a consonant, the abbreviation proposed becomes impracticable, if at least that consonant be really to be sounded. In such cases the right course is probably to drop the syllable altogether. Thus *miseria, familia*, and such words, Hermann (*De Re Metrica*) truly says, are to be pronounced with the accent on the first syllable, and this in defiance of the law laid down by all the grammarians, that the accent cannot be carried farther from the end of a word than the antepenult. Hermann has not attempted to reconcile the two assertions, but they fall at once into agreement if we are right in dropping the second syllable, for then the first becomes an antepenultimate; and we are only doing what is common in our own language, as in *every, lovely*. This principle moreover may be clearly traced in forms acknowledged to be Latin. Thus from *populus* should be formed *populicus*, but that becomes *poplicus* or *publicus*. If *pello* has a perfect *pepuli*, *cado* a perfect *cecedi*; the compounds with *re* should strictly give us *repepuli, rececedi*; but we find *reppuli, reccidi*. Again, in connection with *opifex* we ought to have *opificium* and *opificina*; but these have been supplanted by *officium, officina*. So too the Greek *επιτεδωρ* becomes in Latin *oppidum*, as opposed to the *arx*, or citadel; and the adverb *επιτεδως* takes the form of *oppido*, an equivalent in meaning to *plane*.

II. The accent of a Latin dissyllable or polysyllable will fall upon the penult if long. Where that penult is long by the nature of the vowel, and at the same time the final syllable is short, the accent upon the penult may be called a circumflex; in other cases an acute accent. Secondly, if the penult be short, put an acute accent upon the antepenult, always performing the previously mentioned abbreviation, if need be; the necessary effect of which is to give us a long antepenult, if the penult itself be short.

III. The preceding rules dispose of every case except two classes of words, viz. dissyllables with a short penult, and monosyllables. The former are either to be pro-

nounced as monosyllables, or else to be attached to the preceding or following word; and the double word thus formed to be accentuated as a polysyllable. When a word is attached in pronunciation to that which precedes, it has already received in common use the name of enclitic. Hermann, who first observed that there are also words which attach themselves to those which follow, has proposed to give them the name of proclitics. The Greek article for instance, belongs to this class, as also not unfrequently the Latin *hic*, *haec*, &c. Thus we find in a Greek inscription *τομ βασιλεα*, where the *ν* of the article would not have been changed into a *μ*, had not the two words been pronounced as one. So also in the second epitaph of the Scipios' (see p. 10) *hunc unum* is written in the old orthography as *HONCOINO* without division. The same is true of prepositions, when really prepositions, that is, when they precede their noun; and the Latin *non* or *ne*, like the Greek *ον*, should perhaps in many cases be pronounced in immediate connection with the following verb, just as we, who are accustomed to place our *not* after a verb, write *cannot* as a single word. Many little conjunctions also may probably require such treatment, as *si*, *ut*, &c. Again, the list of enclitics should be extended so as to include most of the conjunctions which require to be placed second in a sentence, and even conjunctions in general, together with the relative itself, when they are forced, if the word may be used, into a second place, as, for instance, in the first line of the *Æneid*, which acquires additional power by the pronunciation *Troiaë-qui*. In the same way a postponed preposition becomes an enclitic, as in the phrase *altis-de montibus*. In this way many dissyllables and monosyllables will coalesce into polysyllables, and be accentuated accordingly. We even entertain a strong suspicion that a verb in the *middle* of a sentence must often be treated as an enclitic to give tone to some important word before it. But a statement of our grounds for this belief would require too much room.

IV. The principle of elision will often modify the accent of a word. Thus *cumpr̄mum*, *scrib̄endum*, *argum̄ento*, would in ordinary circumstances have the accent as marked. But if elision take place, they sometimes have the accent displaced. In this way the first and eleventh lines of the Prologue to the 'Andria' should be read: 'Poēta cūmprim̄ am' adscribend' ādpulit;' and 'Nōn it' dissim'li sunt argūment' ét tamen.' It should also be observed that elision often destroys the initial vowel of the second word, instead of the final syllable of the preceding word, as *nunc tuómst officium*, rather than *nunc tu' ést officium*.

If now the principles we have assumed on the grounds above mentioned be applied to the plays of Terence, we arrive at the result, that the verses, with very few exceptions, acquire the desired rhythm; and that there should be exceptions must be expected where the text of an author is not yet established upon a careful comparison of manuscripts, and where even the transposition of two words will often alter the accent of a verse. Moreover it should always be recollected that in the comic drama it may be even desirable to avoid the pure rhythm of verse, and approach somewhat to the prose of natural conversation, as Cicero has himself remarked (*Orator.*, 55). That what we now say may be put to the test, we will give a list of those words requiring abbreviation which most commonly occur, observing at the same time that a word at the end of an iambic trimeter, or after a monosyllable, is often to be pronounced with all its syllables, though elsewhere liable to contraction. Of this an example may be seen in the tenth line of the prologue already referred to, which contains both *noverit* and *norit*.

- Senex* = *sen*; *senectus* = *sentus*. Compare the genitive  
*senis* and adjective  
*sentus*.
- pater* = *père*. Compare *parricida*.
- soror* = *soeur*, as in French.
- voluntas* = *vountas*. Compare *vis* = *vōlis* and *invitus*.

- lacruma* = *larma*. Compare Fr. *larme*, and *serment*, from *sacramentum*.  
*hodie* = *oggi*, as in Italian.  
*dies* = *jes*.  
*diu* = *jou*. } Compare *jour*, *journée*.  
*ego* = *yo*. Compare the Italian *io*.  
*eave* = *cau*. Compare Cicero's story about the word *cauneas*.  
*tace* = *tai*, as in the French *tais*.  
*quibus* = *quis*. Compare the loss of *b* in the dat. pl. of the first and second declensions.  
*tibi* = *ti*.  
*sibi* = *si*.  
*ibi* = *i*. } Compare the Romance, Ital., Fr., Sp., and *mihi* = *mi*.  
*ubi* = *ou*.  
*abi* = *ai*.  
*jube* = *ju*. Compare the perfect *jussi*.  
*inde* = *in*. Compare the French *en*, and Latin *dein*, *exin*, *exim*, &c.  
*redi* = *rei*.  
*magis* = *mais*. Compare *mai*, It., *mais*, Fr., *mas*, Sp.  
*minus* = *mins*. Compare Fr. *moins*, &c.  
*alius* = *alyus*. Compare Greek *αλλος*. See p. 73, 4.  
*facere* = *fare*. Compare Fr. *faire*, Ital. *fare*, Sp. *hare*, and Lat. *fio*.  
*vigilare* = *vigliare*. Compare Fr. *veiller*, Ital. *vegliare*.  
*vide* = *vi*. Compare Fr. *voici*, *voilà*.  
*novos* = *nous*. Compare Greek *νεος*, English *new*.  
*sine* = *sin*. Compare Fr., Ital., Sp.  
*duo* = *do*. Compare Greek *δω-δεκα*, Fr. *deux*, *douze*, Eng. *two*.  
*ille, &c.* = *il* or *le*, &c. Compare It., Fr., Sp.  
*bonus* = *bon*,  
*sumus* = *sommes*, } as in French.  
*bene* = *ben*, as in Italian.  
*male* = *mal*, as in French and Italian.



- homo* = *homme*, as in French.  
*rei* = *re*. Compare the forms of the fifth declension used by Cæsar, Virgil, &c.  
*puer* = *pur* or *por*. Compare Greek *παις*, Spartan *ποιρ*, Latin *Lucipor*.  
*suus*, &c. = *sus* or *sos*. } Compare It., Fr., Sp., and also  
*meus*, &c. = *mus*, &c. } the forms used by Ennius, and  
*tius* = *tus*, &c. } in Greek.  
*fuit* = *fut*. Compare It., Fr., and Latin *fore*.  
*animus* = *âmus*. Compare Ital. *alma*, Fr. *âme*.  
*asinus* = *ânus*. Compare Fr. *âne*.  
*edepol* = *epol*. Compare *ecastor*, *ecere*, &c.  
*legere* = *lere*. Compare Fr. *lire*.  
*oculus* = *ocilus*. Compare Fr. *oeil*.  
*generis* = *genris*. Compare Fr. *genre*.  
*aperire* = *aprire*. Compare It. *aprire*, Fr. *ouvrir*, Sp. *ubrir*.  
*opera* = *opra*. Compare the form in Ennius, *opra*, Fr. *oeuvre*, Sp. *obra*.  
*similis* = *sim'lis*. Compare Fr. *semble*, Eng. *resemble*.  
*tamen* = *ta'n*. Compare *tametsi* for *tamenetsi*, and *tandem* for *tamendem*.  
*aliquis* = *alquis*. Compare It. *alcuno*, Fr. *aucun*, from *aliqui-unus*.  
*hujus* = *his*. Compare the abbreviation of *nullius* into *nullius* and *nulli*.  
*ejus* = *is*.

For a more detailed exhibition of these words see *Journal of Education*, vol. ii. p. 344; and on the subject of Latin prosody generally, the same work, vol. iv. p. 336.

It should be added that of modern editors Hermann, Bothe, and Lindemann alone seem to have a distinct idea of the nature of the metres of Terence and Plautus, for all that has been said applies to Plautus as well as Terence. Among older writers, Bentley certainly possessed a clearer insight into the subject than some of his

notes would lead one to suppose. That this is the case is proved by an anecdote in Bishop Monk's *Life* of that scholar. The reverend doctor, dining at a friend's house in London, kept the gentlemen longer over their wine than was thought proper by the ladies in the drawing-room, and added to the scandal when his voice was heard, even above stairs, in what was supposed to be a song to the tune of 'Unfortunate Miss Bailey.' The doctor was only reading to them some specimen of Terence's Comic *Septenarius*, or, to use a harder phrase, the Iambic Tetrameter Catalectic.

The actual metres which occur in Terence and Plautus, besides those few lines in the 'Cantica,' which scarcely admit a reduction to rule, are—

1. The trimeter iambic or senarius ; which is in request where the dialogue is calm.

2. The tetrameter trochaic, tetrameter trochaic catalectic, tetrameter iambic, which are used only in the more violent scenes, and often intermixed, but so that the complete trochaic, being the most violent of the three, is seldom found except near the commencement, and rarely for many lines together.

3. The hexameter trochaic catalectic, and hexameter iambic, of which only an occasional single line is found, and that intermixed with those of No. 2. The vehemence is here at a maximum, and a full stop generally terminates the line. These lines are commonly divided (and so far as regards the printer's convenience, with reason) into tetrameter and dimeter. But as Bentley observed, the tetrameter always ends (which can hardly be an accident) in such a manner that the dimeter can be added to it. In other words, if the former terminates trochaically, the latter begins so ; if iambically, the latter the same.

4. The tetrameter iambic catalectic, or comic septenarius ; which, as its name imports, is limited to ludicrous or joyous scenes : this metre has commonly a division after the first dimeter.

5. The tetrameter cretic, and tetrameter bacchiac. The former is

— ◡ — ◡ — ◡ — ◡ —

To this Terence has prefixed a single tetrameter dactylic, viz.,

“Hóine crédibil’ aút memorábile.”

The law of the bacchiac is

◡ — ◡ — ◡ — ◡ —

Terence is sparing, Plautus abundant in the use of these two metres, which approach very near to each other in character; a series of the one being at once transformed to a series of the other by the addition or removal of a syllable.

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GOOD, BETTER, BEST, WELL.

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Magni primordia rerum  
Refert in quali sint ordine quaeque locata,  
Et commista quibus, dent motus accipiantque.

*Lucretius.*

PART of this paper was read before the Philological Society of London. The writer obtained permission from the Council to withdraw that portion, being desirous that the whole might be printed together.

## ON THE ADJECTIVES, &amp;c.

GOOD,	BETTER,	BEST,	WELL;
BONUS,	MELIOR,	OPTUMUS,	BENE;
ΑΓΑΘΟΣ,	ΑΜΕΙΝΩΝ,	ΑΡΙΣΤΟΣ,	ΕΥ,
&c. &c.			

GRAMMARIANS have for the most part contented themselves with stating the existence of the more violent anomalies in the language they may be dealing with, and have been to a great extent justified therein from the brevity imposed upon them by the nature of their writings. It is at the same time a duty to return to such anomalies and endeavour to explain their origin. Now in the whole circle of grammatical irregularities there are none more startling than those where usage brings into immediate contact words which to all appearance have no connection of outward shape, in other words, those cases where an alleged deficiency of forms from one root is supplied with the required forms from what upon this theory may be called a complementary root. The Greek grammarians for instance, tell us that the second aorists in use with *αἶρ.εω, φη.μι, ὄρᾱ.ω, ερχομαι, τρεχ.ω, φερ.ω*, are respectively *εἶλον, εἶπον, εἶδον, ἤλθον, ἐδραμον*, and *ἠνεγκον*, and if they add to this any explanation, it is that these several aorists are in form connected with the independent and obsolete presents *ἐλ.ω, ἐπ.ω, ἰδ.ω, ἐλθ.ω, δρεμ.ω, ἐγκ.ω*. Grammarians deal in a similar way with the Latin *fero, tuli, latum*; *sum, fui, esse*; in English with *am, is, was*; *he, she, it, they*; *go, went*; in French with *va, aller, &c.*; and in all the Indo-Germanic tongues with the pronoun of the first person. Now in nearly all the above and similar examples there is ground for believing that the words, allowed to be

connected in meaning and employment, owe their variety of form solely to two principles (which indeed are closely connected with one another), viz. that difference of pronunciation which is called dialect, and those euphonic changes which grow out of the approximation of particular sounds.

An anomaly, such as we have spoken of, exists in a very marked manner in the adjectives we have placed at the head of this paper, and we propose to give reasons which shall make it not improbable that the majority if not the whole have a common origin.

*Αγαθος v. Good.*

The opinion is not a novel one that the essential part of *αγαθος* is substantially identical with the English *good*. But instead of resting upon the fact that the two words have something of a resemblance to each other, it is safer to examine, and, if possible, to account for the points of difference. Now to commence with the commencement, the habit of prefixing a vowel at the beginning of a Greek word has been often noticed. Thus *ασταχυς*, *ασταφικς*, *εθελω*, coexist with *σταχυς*, *σταφικς*, *θελω*, and that without the slightest difference of meaning. So too it has been observed by Bopp in his 'Vergleichende Grammatik,' that in *ονυξ*, *οφρυς*, the initial vowel is really no essential part of the word, and that the omission of it brings into view the resemblance to the same roots in the kindred languages, as for example the German *nag-el* and the English *brow*. So again the French and Spaniards prefix an *e* in *espérer*, *était*, *étoile*; *esperar*, *estava*, *estrella*; as compared with the Latin *sperare*, *stabat*, *stella*; and indeed the Greek does with the last root much the same in its form *αστηρ*. But in the French and Spanish languages there is an admissible reason for the addition of the vowel founded upon the difficulty of pronouncing the two initial consonants. The same explanation applies to three of the Greek examples we have quoted; and is traceable in the

Latin language itself. For instance, while a Greek had no difficulty in pronouncing an initial *ps* as in  $\psi\lambda\omicron\varsigma$ , the Romans found it convenient to have an initial vowel in their corresponding form *exilis*, being unable to pronounce an  $\xi$  at the beginning of a word, which letter the idiom of their language required as the representative of  $\psi$  just as a *k* sound in Latin generally corresponds to a Greek  $\pi$ .

It may perhaps be doubted whether the condition of two initial consonants be required to justify the addition of a vowel. If not essential, we may at once proceed to examine the other parts of  $\alpha\gamma\alpha\theta\omicron\varsigma$ . But if it be essential, then we have to ask what consonant besides the *g* followed the initial *a* in that earlier form of the word, and thus occasioned the necessity for that addition. Now the one consonant which is most frequently lost in the Greek language is the digamma or *w*, a letter indeed which in many languages is apt now to appear, now to disappear; and there is no position where this variation is more frequent than after the letters *q* or *g*. The Italian and French languages furnish abundant examples in the many words they possess beginning with the letters *gu* or *qu*, where both languages commonly write, but the Italian alone pronounces the *w*, as—

Latin.	Italian.	French.	English.
vadum	guado	gué	—
vastare	guastare	gâter	waste
—	guerra	guerre	war.

But we need not look beyond the limits of the Greek language itself to see the connection between the sounds of *g* and *w*. The very name of the digamma seems to point to it, and in no other way can we account for  $\gamma\epsilon\upsilon\tau\omicron$ , or rather  $\gamma\text{F}\epsilon\upsilon\tau\omicron$ , being employed by Homer as an equivalent to  $\text{F}\epsilon\lambda\epsilon\tau\omicron$ . So again  $\gamma\alpha\sigma\tau\eta\rho$  or rather  $\gamma\text{F}\alpha\sigma\tau\eta\rho$  is the very form in which we might have expected to find the equivalent of the Latin *venter*. Now the root *good* actually appears in a considerable proportion of the Teutonic dialects (see Table given below) with the sound of the digamma



following the guttural. Thus the old High German is *kuot*, the middle German *guot*, the old Saxon *guod*, while the Dutch has varied from *goet* to *goed*.

If the question occur as to the choice of the particular vowel thus employed in the office of facilitating the pronunciation, the guiding principle is perhaps that it depends partly upon the consonants in question, partly upon the vowel which follows. In any case it may be observed that the Greek lexicon presents a considerable number of words beginning with the first three letters of *αγαθος*, in which the initial *a* appears not to be radical.

Next, as regards the middle vowel of our word, Grimm has noticed the tendency of the Gothic to substitute *o* for *a*, and *vice versâ*. Thus while the Greek for the most part forms its masculine adjectives with an *o*, its feminine with an *a*, the Gothic does precisely the reverse. So again the Greek *φρατηρ*, Latin *frater*, is in Gothic *broþar*, while the modern German again maintains its *u* in *bruder*, thus keeping up the analogy as regards the vowel, of *αγαθος*, *gods*, *guter*. Indeed the Greek language seems to have an attachment to a short *a* in a penult syllable of trisyllabic words, and this more particularly before the aspirated consonants *φ*, *χ*, *θ*.

But in examining the dialectic changes in the vowel of a root, it is safer to take it in connection with the consonant. Now in the series of digammatized words given by Mr. Kidd in his edition of Dawes' 'Miscellanea' there occur at least three roots where an *a* follows the digamma, viz. *ἄδυς*, *ἀνῆρ*, *ἀναξ*. The older form of the first of these appears to have been *σFαδύς*, corresponding to the Latin *suavis* and *suadeo*, the connection between which two words will be perhaps evident to one who reflects that advice is a sort of medicine which the patient is unwilling to take until, as Lucretius says,

"oras pocula circum  
Contingunt mellis dulci flavoque liquore."

Now this root *ἄδυς*, or *suavis* appears in the Teutonic

dialects thus : Gothic *sutis*, Old High German *swazi*, old English (Spenser) *soot*, modern German *siess*, and the Dutch *zoet*, the last three of which as regards the vowel are precisely parallel to the *good* and *gut* and *goet* from our supposed  $\gamma\text{Fa}\theta$ . In the same way to the Greek  $\text{Fav}\eta\text{p}$ , the first syllable alone of which is radical, may probably correspond the Gothic *guma*, the old German *gomo*, and the Latin *homo*, which in its Italian representative has the sound of the digamma in *uomo*. Thirdly, *Favak*, king, is not unlikely to be identical with the Teutonic *koenig*, where we again meet with such vowels as we might desire.

The  $\theta$  of  $\alpha\gamma\alpha\theta\omicron\varsigma$  as contrasted with our English *d* in *good*, obeys the well known law of Grimm (see p. 49), by which the aspirated consonant of Greek or Latin becomes a medial in English. So far as this particular aspirate is concerned we have parallel examples in—

Greek.	German.	English.
$\theta\upsilon\gamma\alpha\tau\eta\rho$	<i>tochter</i>	<i>daughter</i>
$\theta\upsilon\rho\alpha$	<i>thur</i>	<i>door</i>
$\theta\eta\rho$	<i>thier</i>	<i>deer*</i>

We do not trouble ourselves with the two last letters of  $\alpha\gamma\alpha\theta\omicron\varsigma$ , because they are of course no more an essential part of the word than *er* is of the German *guter*. But if it were necessary to deal with them, they would be found to be also a euphonic equivalent of the German *er*.

If then we put the above considerations together, there is perhaps strong reason for believing in the close relationship of the Greek  $\alpha\gamma\alpha\theta\omicron\varsigma$ , English *good*, and German *guter*, &c.

#### *Αμεινων v. Melior.*

We proceed to the comparative *αμεινων*. This, like the positive, has an initial *a* which probably is no essential

\* Shakspeare was aware that 'deer' was a general term when he used in his 'King Lear' the words of an old Romance:

"But mice and rats and such small deer,  
Have been Tom's food for seven long year."

part of the word; but again we should be better able to explain the addition if two consonants had followed. It is enough however, upon this point to say that if *αμεινων* turn out in the end to be related to *αγαθος*, the observations already made in respect of the latter will apply also to itself. Dropping then this question for the present, and keeping in view the analogy of *μειζων*, *ολιζων*, *κρεισσων*, which respectively represent an older form *μεγιων*, *ολιγιων*, *κρατιων*, we infer that our comparative may be looked upon as the equivalent of *μενιων*. But the Greeks, like other nations, had the habit of interchanging the liquids *l* and *n*, and among many examples that might be given it is convenient to take those which occur in the same page of the grammar, viz. *βεντιστος* and *βελτιστος*, *φιντατος* and *φιλτατος*, besides which we have already mentioned for another purpose the example of *γεντο* for *Feλετο*. Hence there is a strong probability that we have in the Greek *μενιων* the correlative of the Latin *melior*; and this probability is greatly increased by the fact that the same interchange of the liquids in question in the very same root occurs in the Latin language.

*Bonus v. Good.*

The Latin *bonus* may next be examined. Of this word there was evidently an old form *benus*, whence the adverb *bene*. Moreover the diminutive *bellus* also implies the existence of a *benus*, just as *ullus* is formed from *unus*, *villum* from *vinum*, and *gallus* in all probability from a primitive *ganus*, corresponding to the German *hahn*. Thus we find the essential syllable of our root taking the form *ben* and *bel*, i. e. precisely those which occur in the Greek forms we were just speaking of, *βελτιων*, *βελτερος*, *βελτιστος* and *βεντιστος*, unless indeed the *τ* also belong to the root, as must needs be the case in *βελτ-ιων*, *βελτ-ιστος*. This, however, is no grave difficulty as a *t* is ever inserting itself after an *l*, as witness our English word *salt* beside the Latin *sal*.

The Latin comparative *melior* has been already placed in contrast with the Greek comparative in the form *μενίων*. Now these two comparatives imply a positive *mel* or *men*, which differ from our Latin positives *bel* and *ben* solely in the first letter, and perhaps there are no two letters more closely connected than the labial liquid *m* and the labial medial *b*. But we need not rely upon this theory of interchange as our only argument, since we have the authority of the antiquarian Aelius Stilo for the assertion that *manuos* occurred in the secular hymns in the sense of *bonos*. And the same passage of Festus (v. *Manuos*), where this information exists, bids us thus explain the epithet of the *Di Manes* (just as the Greeks in a spirit of euphemism called the *Furies Eumenides*), and also treats *immanis* as the negative of this adjective *manis*. Varro confirms the assertion of Aelius. (Fest. *Matrem matutam*.)

So far we have dealt with the connection between *bonus*, *melior*, *αμεινων*, *βελτιων*, *βελτιστος*, &c. on the one hand, and with that between *αγαθος* and *good*, &c. on the other. We proceed now to the more violent position that these two classes are also cognate with one another.

The Latin *bonus* had another well known though antiquated form *duonus*, as is seen in the epitaph of Scipio. (Graevius Thes. iv. 1832.) Indeed the convertibility of the syllable *du* before a vowel with *b* or *v* is far from unfrequent in language, and especially in the Latin. Thus, instead of *bellum*, *Bellona*, *bellicus*, &c. the old language had *duellum*, *Duellona*, *duellicus*. So *bis*, *bini* must once have existed in the form *duis*, *duini*, in order to stand in the same relation to the numeral *duo*, that the other distributives do to the other cardinal numbers. Indeed *duidens* and *bidens* co-exist beside each other with the same meaning. So again our own word *both* has been shown by Grimm to have been originally in the Gothic a substantive from the adjective numeral *ba* or *bo*, the equivalent of *duo*, *duae*. A change nearly the same has led to *viginti* from *duiginti*. Even in the middle of words a similar change

occurs. Thus while the old Greek had the adjective ἄδυσ, the Latin substituted *suavis*; and again the Latin *quattuor*, Greek τετταρες or τετταρες, appeared in the Gothic series of numerals as *fiduor*, to which correspond the Anglo-Saxon *feower*, and ultimately our own *four*. In this way too we must account for the various forms of the second personal pronoun, derived from the numeral *duo*, the plural *vos* owing its *v* to the same principle, being a corruption of *duos*. *A priori* we might have anticipated such a connection, and it is confirmed by the connection of *ego* with Sanscrit numeral *eka*, one, and also by the fact that the Chinese represent by the sound *irr* alike the numeral and the pronoun of the second person.

But an initial *d* when followed by certain consonants is often scarcely distinguishable from an initial *g* in the same position. Thus the Greek γλυκυσ is in point of fact most frequently pronounced by an Englishman, though he little think it, as if it began with a *d*, viz. *dlukus*, and hence we need not hesitate about holding the Latin *dulcis* to be the same word. As for the change of vowel in the last syllable, it was necessary to the idiom of the Roman tongue, which has no adjectives in *u*; so that the Greek ωκυσ must have had an equivalent *ocis* in Latin, whence *ocius*, *ocissime*, *ociter*; and our often quoted ἄδυσ had a correlating *suavis*. Indeed within the limits of the Greek language we see πηκυσ following to a great extent the analogies of the noun πολικς, although in the nominative the vowels differ. *Dulcis* then and γλυκυσ are the same word. Again, there seems little ground for doubting that the Latin *duellum* and the French *guerre* are substantially the same word, notwithstanding the difference of gender; and if so, they afford a perfectly parallel case to that for which we are contending, viz. that *duonus* had a dialectic variety commencing with *gu*. We presuppose with the greater freedom the existence of a dialectic variety, because in dealing with language it is always important to keep in view that the language which appears in books is only one of many

dialects, and that it owes its pre-eminence not to any intrinsic superiority, but to the accident of having existed in the particular spot where the capital grew up and became the centre of literature; while in point of fact, every patois is entitled by birthright to the same dignity as the favoured dialect of the educated, and equally deserving the consideration of the philologist. Thus the English language of books is but one variety of many, which indeed differ so far from one another that at first they seem to the ear like a new language. Now we know from the testimonies of the ancients that Etruria was noted for its love of aspirated sounds, and we further know that the Tuscan dialect of the Italian tongue now holds that supremacy in the modern literature of the peninsula which was granted to Rome in the Augustan age. This distinction kept in view, there is nothing to surprise one in the doctrine that the same word from a Tuscan mouth should sound as *guerra*, which in the softer dialect of ancient Rome was *duello*. Even the final *a* is rougher to the ear than *o*. It is at any rate due to the Tuscan influence that so many words in Italian now commence with *gu*. Nor can any argument in the other direction be derived from the fact that the Latin itself has a large number of words containing the letters *gu*, for there is good reason for believing that the *u* in these forms was dropped in pronunciation, as is now done by the French: otherwise it would be difficult to account for the short quantity of the initial syllable in *aqua*, *equus*, *neque*, *quoque*, &c. That our root *bonus* had no objection to a digamma is further confirmed by the Italian *buono*, and the Spanish *bueno*.

Our next business shall be with the final consonant. Now it is a marked peculiarity of the Sicilian dialect in the present day that *d* is almost invariably substituted for the *l* of Italian. Thus *bella* becomes *bedda*, *quello* becomes *queddo*, &c. Even in Italy itself the two forms often co-exist, as *edera* or *ellera*, ivy. The Romans on the other hand, as now, so of old, were attached to the

liquid, and in consequence their tongue often presented an *l* where the allied languages had a *d*, *t*, &c. Thus, for example, *lingua* and *dīngua* co-existed in ancient Italy, the first however being the favoured form of polite society and of books, while to the latter more nearly corresponded the Gothic *tuggo*, English *tongue*, &c. So *lacruma* is related to the Greek *δακρυ-ω*, the Gothic *tagr*, and English *tear*; and again, *ligare* to the Greek *δε-ω* and English *tie*, the participle of which word (now become a mere adjective), viz. *tight*, still preserves the guttural to the eye though not to the ear. Nay, the word *ligare* appears in the Latin itself with a *d*, as in *dicare*, which is in no way related to the root *dicere*, but signifies always *to bind*, not indeed in the physical, but in the moral or rather legal sense. Thus, *dico me in clientelam* agrees well with our own phrase, to bind an apprentice; and the use of the pronoun and ablative after *abdicare* is justified by the sense of unbinding. Thus, *abdico me magistratu*, I unbind myself from the office, which is thus precisely the opposite of the phrase to invest \* any one with an office. But to return to the letters *l* and *d*, even *Odusseus*, the hero of Homer, becomes in the mouth of a Roman *Ulixes*, and the *Poludeuces* of the Greek mythology is in Italy *Pollux*.

But the change is in fact to be traced in nearly every language, and is of course founded upon a physical connection between the two letters, a familiar example of which may be perceived when the organs of articulation are impaired by a cold, and every attempt at an *l* produces a *d*. (See the character of Barney in *Oliver Twist*.)

These considerations go far to remove the difficulty which at first sight strikes the mind on finding a mute *d* or *t* in English and German beside the *l* in *melior*, *βελτιων*, &c.;

\* Or perhaps the notion not of a dress, but of a load or charge may have been the original idea; and then the word *abdico* would signify the undoing the cord by which the load was attached to the head, or back, or shoulders. Just as also *fungor onere* also means 'I release myself of the load, I discharge it.'

and render it not improbable that *καλος* too is only a dialectic variety of (α)γαθος. The *ἐν* in *benus* as opposed to *ood* in *good* we will reserve for the present, simply to save repetition.

*Αγαθος* v. *Bonus*.

Of course if *αγαθος* and *good* are connected in form, and *good* itself is the equivalent of the first syllable in *bellus*, *melior*, *benus*, we may call in aid the axiom that things which are equal to the same are equal to one another. But in a series of probabilities, every link in the chain weakens the resulting probability. It is therefore not without use to compare *αγαθος* and *benus* directly with one another; and this the more because the difference between these words is perhaps the most startling of all. Now to conduct this comparison with proper caution we propose to examine all those roots of the Greek language which occur to us as containing the syllable αθ, in order to ascertain what changes such a syllable is likely to undergo.

Now (1) Βαθ is the essential syllable of several related words signifying 'depth,' but βενθος is an equivalent form for βαθος. (2) Παθος in the same way has a kindred πενθος, to say nothing of the perfect tense πεπονθα. (3) Μαθ, the radical syllable of the verb signifying to learn, takes an ν before the θ in μανθανω, as does (4) λαθ in λανθανω. It seems to us wholly inadmissible to treat this ν within the radical syllable itself as in any way parallel to the suffix αν so commonly affixed to that syllable. But the root μαθ, so far as meaning is concerned, stands in close relationship with the idea of 'mind;' and this same notion occurs in the form of μεν in the Greek words μενος and μεμνημαι, as well as in the Latin *memini*, *comminiscor*, *mens*, &c.; the two perfect tenses naturally signifying 'I remember,' if the present signified, like μανθανω, 'I mind' or 'notice.' (5) Καθαρος, throwing aside its adjectival termination, becomes καθ, and the original meaning of this



adjective is stated by good authority to be simply 'void' or 'empty,' a signification it shares with *κενος*. (6) *Γναθος*, 'the lower jaw,' having an *ν* before the *α*, could scarcely be expected to take another after it in addition. But we do find the form *γενυς* also signifying the 'lower jaw.' (7) *Βαθμος* again stands in close relation with *βαινω*, and the corresponding words in the allied languages would be found to contain the liquid *ν*. (8) *Σταθμος* is directly connected with the verb *ιστημι*, whose representative in our own tongue appears as *stand* and *stood*, the latter by the way containing the very termination of our English *good*. Besides with the same root are connected the Greek *στέλλειν*, (see Liddell's Lexicon,) and the German *stellen*. But the syllable *αθ*, besides constituting a part of several roots, is also used in the creation of many secondary verbs, as (9) *ειργαθω*, *εικαθω*, in which it seems to perform the same office as *αν* in the second syllable of *μανθανω*, *πυνθανομαι*, or as *en* in our own language in the verbs *open*, *hasten*, &c. Again, it is a part of a substantival suffix in the neuter (10) *μεγαθος* or *μεγεθος*; and its position in this word between the radical syllable and the common neuter suffix *ος* corresponds precisely to that of *εν* in *τεμενος*, and of *in* in the Latin *facinus*, *itiner*, &c. Thus we find the syllable *αθ* readily convertible with such syllables as *εν*, *ενθ*, *en*, *ent*, &c.

The syllables *ατ*, *αστ*, *ασθ*, *ας*, contain the same vowel followed by consonantal sounds very similar to *θ*, and these exhibit a similar connection with the nasal liquid. The most marked example of *ατ* occurs in the neuter verbals with a suffix *ματ*, the correlatives of which in Latin have invariably the suffix *men* or *mentum*; for example (11) *ονομα* = *nomen*; *φλεγμα* = *fulmen*. And it may be added that from these very nouns in *ματ* are formed verbs in *μαινω* as *ονομαινω*, &c. So too the plural of the 3rd person passive has often *ατ* where *ντ* would be expected, as (12) *φεροιατο* for *φερουντο*, &c. Again, the numerals (13) *ἐκατον*

and (14) *εκατι* correspond respectively to the Latin *centum* and *viginti*. We might almost have said *viginti*, as the vowel *e* appears in the derivative *vigensumus*. Compare also the form (15) *τεταται* from *τεινω*, whose root in its simplest shape is *τεν* (as also in the Latin *tendo*, *teneo*, *tenuis*), and the adjective (16) *Αρειφατος* from *φενω*. (17) *Γαστηρ*, which has already been called in aid, seems to be related to *γεννα* 'viscera;' and the Latin *venter* is acknowledged to be an equivalent. Indeed an *ν* when thrown before *τ* is very apt to become an *σ*. Thus *σβεν-νυμι* like *ζενγ-νυμι*, *δεικ-νυμι*, has its radical syllable exhibited by itself when *νυμι* has been removed; but this root *σβεν* takes an *σ* in lieu of the liquid in *ασβεστος*. So *ζωστηρ* in its first three letters corresponds to the initial syllable of *ζων-νυμι*. But it is idle to collect examples, as the change is all but co-extensive with the numerous roots ending in *ν*. [See below.]

We proceed to the combination *ασθ*, with the previous observation that a sigma often inserts itself before its kinsman *θ*, as in *τυπτομεθα*, *τυπτομεσθα*. (18) *Ασθ-μα* contains the same root as *αν-εμος* and *αν-ιμος*, and the German *athem* 'breath,' and not improbably the Latin *ven-tus*. Even the root of (19) *αισθανομαι* will be found to reappear in the first syllable of the Latin *sentire*. The aspirate, which ought to have commenced the Greek root as the equivalent of the Latin *s*, has been dropped under the influence of the following *θ*, according to a well known law of the Greek language which forbids the recurrence of an aspirate in two consecutive syllables, whence *εχω* beside *ἐξω*; *ραχvs* beside *θασσων*, &c.; and lastly, a diphthong *αι* has been preferred to the single *α*, according to the ordinary habit of the language seen in *φαινω*, *αιρω*, &c. According to this view the *ι* subscript has no claim to a place in the second aorist *ησθομην*. As regards the Latin words containing this root, *sen* alone seems radical. Thus *sensus* seems to point to such a root, for *sentire* should have formed a verbal *sentitus*; and again, *assentari* is a fre-

quantative from the obsolete simple verb. The Germans too have the same root in its simplest form in *sinn-en*.

The sound *ας* enters into many Greek words, particularly before the letters *μ* and *τ*, where it seems to represent frequently *αζ* or *ασσ*, but not uncommonly *αν* or *εν*, as—

φασμα, φαινω; μασμα, μαινω; κεραστος, κεραν-νυμι;  
 χασμα, χαινω; χλιασμα, χλινω; κρεμαστος, κρεμαν-νυμι;  
 ρασμα, ραινω; μελασμα, μελαινω; πετασμα, πεταν-νυμι;\*  
 ξασμα, ξαινω; σκεδαστος, σκεδαν-νυμι.

To these may be added (20) *δασυς*, *densus*; (21) *γαστηρ*, *venter*; and (22) *μασαομαι* compared with *mando* and *mentum*.

From these considerations it ceases to be a difficulty that the Latin word corresponding to *αγαθος* should appear with the syllable *εν*. What we have said about the *g* of *good* as compared with the *b* of *benus* is applicable to the same difference between (23) *αγαθος* and *benus*.

#### Quadruple Comparisons.

Still our reasoning will perhaps gain considerable force if we compare, even at the cost of some repetition, the quadruple change of (*a*) *αγαθος*, *benus* or *bonus*, *good* and *gut* with other similar changes between the four tongues. Now the equivalent of *γαστηρ* exists in all of them, as (*b*) Gk. *γαστηρ*, Lat. *venter*, Eng. *womb*, Germ. *mutter*. With reference to which it may be observed that *womb* has the full sound of *oo* though written with one *o*; secondly, that the three first words agree in having the double signification of 'womb' or 'belly,' for a Scotchman talks of kicking a boy in the *wemb*; and thirdly, that an initial *m* in German corresponds in several words to its lip-sister *w* in English, as for example the preposition *mit* to *with*. Of course the word *mutter* in this sense is only by accident similar to *mutter*, 'mother.' The Scotch by

\* Compare also the Latin *pando*.

the way also employ *mother* with the same force in the phrase 'rising of the *mother*' for hysterics, the precise equivalent of the German *aufstossung der mutter*.\*

Another quadruple comparison may be made with the root  $\mu\alpha\theta$ .

(c) Gk.  $\mu\alpha\theta$ —, Lat. *mēn*— or *mōn-eo*, Eng. *mood*, Germ. *muth* and *wuth*. It is scarcely necessary to observe that our *mood*, excepting in the grammatical use of the word, has no relation to the Latin *modus*. Compare also the adjective *moody*, 'thoughtful.' The word *wuth* means 'rage,' but this is also a very common signification of the Anglo-Saxon *mod*.

Again we have related to one another:—

(d) Gk. *ἡμ-ερ*—, Lat. *hēm-ōn*—, or *hōm-ōn*—, (Ital. *uomo*); Eng. *-goom*, Germ. *-gam*, Goth. *guma*, Icelandic *gumi*.

The connection of all the words in this series has already been asserted by Grimm, *D. G.* iii. 319. Even the suffix *er* of the Greek and the *ōn* or *in* of the Latin are only euphonic varieties of each other. The interchange is very common in the latter part of a word, as *διακονος*, Fr. *diacre*, Lat. *ordon*—, Fr. *ordre*, Eng. *order*. In the very root before us the Spaniard recovers the *r* as in *hombre*. So also he substitutes *hembra* for *femina*. The German dialects for the most part drop all trace of the suffix in the word before us. We say for the most part, because it may be seen probably in what Rask (*Icelandic Grammar*, § 124) calls the irregular plural, nom. *gumnar*, ac. *gumna*, dat. *gumnum*, where otherwise the forms would have been *gumar*, *guma*, *gumum*. His own explanation of the matter does not seem satisfactory. The English word *goom* occurs in *bridegroom*, for the *r* in that word, as it is commonly spelled, is acknowledged to be an anomalous insertion. The German, for instance, is *brautigam*.

\* This use of 'mother' occurs in 'King Lear':—

"O how this mother swells up toward my heart,  
*Hysterica passio.*"

Our next specimen of the fourfold analogy is

(e) Gk. *γναθος*, Lat. *mentum*, Eng. *mouth*, Germ. *mund*.

In these the difference of meaning may at first naturally excite suspicion; but that suspicion is obviated by the fact, that *γενυς* includes in itself all the meanings. (See Liddell's Lexicon.) Of these the first was probably the 'lower jaw' which was specially entitled to a distinct name, on the ground that unlike the upper jaw it constitutes a distinct bone, and also because it is the sole osseous agent in the process of mastication, the upper jaw being in fact a fixed part of the skull, and serving as an immoveable anvil for the lower jaw to strike against. From the lower jaw the transition is easy to the 'chin' and even the 'beard.' Again a name given to the lower would soon be extended to the 'upper jaw;' and hence to the two jaws or 'mouth,' as also to the 'cheek-bone' and 'cheek' itself. In confirmation of this, the Latin *gena*, belonging to the same root, signifies commonly the 'cheek,' while the Teutonic equivalent *kinn* now denotes 'chin,' but had formerly the meaning of the 'jaw.' A similar variety of power is to be traced in the Latin *mala*, *maxilla*.

A sixth series is seen in—

Gk. *παρῶ*, *παθῶν*, *φατῶν*. Lat. *pēnus*, *pas,tus*, *pa,pulum*. Eng. *food*, *fodder*. Germ. *futter*.

Again there is a certain diversity of meaning. Although the majority of the words given are restricted to the feeding of animals, our English word *food* is unlimited, while the Latin *pēnus* is thus defined by Cicero (*N. D.* ii. 27): "Est omne quo vescuntur homines *pēnus*." The *p* in the Greek and Latin commonly corresponds to *f* in the German tongues. (See p. 49.)

And lastly may be considered—

(f) Gk. *ποδ* with the verb *πατεω*; Lat. *ped*; Eng. *foot*; Germ *fuss*.

(g) Gk. *οδοντ* —, Sanscr. *dant* —, Lat. *dent* —, Eng. *tooth*, Gothic *tanþus*.

*The Influence of Assimilation.\**

but our task is not fully accomplished until we have found reason, why within the limits of each language different forms of the root co-exist for the positive, comparative, superlative.

The explanation of this difficulty is to be found, we believe, in a principle, the results of the influence of which have been noticed in special cases by grammarians, and that chiefly in the Gothic dialects, and among these more particularly in the Icelandic. Premising that the vowel series (see Mr. Willis's paper in the *Cambridge Transactions*, iii. 231) in its natural order is *i, e, a, o, u*, according to the Italian pronunciation, we may state the principle alluded to thus: If to any root a suffix containing a different vowel be added, the vowel in the suffix has a tendency to attract the root-vowel towards itself. Thus the Icelandic verb forming its first person plural with the suffix *um*, the verb *kalla*, 'call,' gives us *kollum* not *kal-lum*, 'we call,' for the vowel *o* lies nearer to *u* than *a* does. Nay the same language gives us examples where the vowel of the final syllable affects even the antepenult. Again the German word *mann* has a plural *maenner*, commonly written *männer*. Even in the very root we are dealing with, the middle German follows the same principle of attraction, when from the adjective *guot* it forms the abstract substantive *guete*. One consequence of this is that the suffix itself often becomes unnecessary, the modification of the vowel in the root-syllable being already a warning of what is coming. Hence the suffix gets carelessly pronounced and even wholly omitted.† Thus many nouns in German now form their plural in *e* alone or even without so much as that, as from *apfel*, *äpfel*,

\* Sometimes called by Germans 'umlaut.'

† See what is precisely parallel to this in the eventual use of *X* for *XZ* or *XS*, p. 108.

'apples:' where it may be again observed that the plural suffix, now lost, modified the then antepenult vowel. Our own language has examples of the same attraction and the same convenient apocope in the plurals *feet*, *mice*, *men*. In these words we assume, what indeed we are justified in assuming by the common degradation of longer to shorter forms, that the plural suffix once belonged to them in its entirety. But at any rate no difficulty of the kind applies to the examples of *brother* becoming *breth'ren*, of *old* producing *elder*. It is true that the instances of such attraction of the root-vowel are not numerous in our language, and what instances we have are gradually disappearing from it. Even *brethren* and *elder* have already been supplanted in ordinary usage by the forms *brothers* and *older*, the two former being now employed only in certain antiquated phrases, or with a specially limited sense. In fact in the early stages of society it would seem that the mouth and ear of the savage are not sufficiently under his control; so that the sound he endeavours to produce in one part of a word is often affected by the nature of the adjoining sounds. This difficulty however, gradually diminishes, and then the love of simple analogy, less restrained by impediments to clear articulation, exerts an increasing influence, and removes all those so-called anomalies, such as we have spoken of, just as the same principle leads to the extirpation of the older forms of inflection, where the mode of formation is obscure. But these conquests are not immediately effected. In proportion as words are in more frequent demand, they obtain a firmer hold of the memory, and a more ready obedience from the physical organs, and thus the greater the difficulty of ejection. Hence probably the fact that what we call irregularities seem always to attach themselves in preference to those words which are in most familiar use. We have little difficulty in submitting to the substitution of *climbed* for *clomb*, but who will fix the time when *gooder* shall triumph over *better*, although we find that nearly every child in its early efforts

t speech shows a disposition to reinstate the legitimate word?

The consonants also obey a similar impulse to a certain extent. Thus *velle* in Latin has supplanted *vel're*; and in Icelandic *vaenn*, 'fair,' should have had a comparative *vaenri*, but prefers *vaenni*. In these examples it is the second consonant that has accommodated itself to the first, but the converse is true in the Latin *polliceor*, *intellego*, *puella*.

Lastly, in every language consonants and vowels act upon each other, more commonly the consonant influencing the vowel than being influenced by it.

To apply these principles to the examples before us. The termination of the English comparative being *er* or perhaps originally *ter*, the vowel sound of *good*, upon the addition of this suffix, was liable to be drawn in the direction of *e*, and this the more, because the sound *oo* easily glides into *we*, as in our double form *soot* or *sweet*, and in *sweat* compared with the Latin *sud-or*. But the *w*-sound following a *g* draws the *g* itself toward the labial consonants; while lastly the final *d* of *good* of course sharpens itself into a tenuis before *t*. Hence arose *better*; and it may be observed once for all, that among the many varieties of our root, if the vowel *e* enters, it is sure to be preceded by a lip-letter, be it a *b*, *m*, *w*, *v*, or *f*. The superlative *betest* or *best* requires no additional remark, the less so if it be true that superlatives are formed through the intervention of the comparative.

The Greek comparative has for its suffix either *ων* or *επο*, i.e. in either case vowels on the left of our series. Hence the *ε* and the initial lip-letter in *μειων*; while the influence of the liquid at the end of the suffix has converted the not reluctant *θ* of *γαθ* into its own form *ν*. On the other hand, in the Latin *melior*, the final *r* seems to have led to the preference of *l* over the *n* in *benus*; but this remark will be better understood, when it is called to mind that the natural series of the liquids from throat to lips is *r*, *l*, *n*, *m*: so that *l* is nearer to *r* than *n* is. Similar reasoning is applicable to *βελτερος*, *βελτιων*, *βελτιστος*.



*Ἀριστος.*

We have reserved the ordinary superlatives of the Greek and Latin languages, because considerable suspicion will still perhaps attach to them. But even *ἄριστος* can make out a tolerable title to a connexion with the other words if it be granted that the digamma may have once belonged to it. The syllable *ελ*, which we have already seen forming part of the root in *melior*, *βελ-τιων*, &c. is not very unfrequently convertible with *αρ* in the Greek language. An instance of this, and one also occurring at the beginning of a word, presents itself in *αἰρεω*, where the radical syllable is *αρ*, by the side of the aorist *εἶλον*, where the radical syllable is *ελ*. *Αρω* again, whose essential portion in respect of form is the same as in the last root setting aside the aspirate, has for its Latin correlative *alo*, a word of precisely the same meaning, 'I raise,' for the notion of 'feeding' is secondary in the latter. The readiness with which the liquids *r* and *l* change places in language is familiar to every one, and is explained by their proximity in the liquid series as already given. Moreover, if we look to the Greek language in particular, although *ρ* has little objection to a preceding *ε*, especially in the middle of words, at the beginning it has a preference for the vowel *α*. Thus in Donnegan's Lexicon there are 34 columns given to words beginning with *αρ*, or 32 if we exclude those which contain words formed from *ἄριστος* itself; while those commencing with *ερ*, numerous it is true, still occupy only 21 columns. But in the instance before us the change in the root is probably referable to the consonant *ς* in the termination. This letter has a marked affinity for the liquid *ρ*, and in fact is for ever changing places with it. Hence the preference of *ρ* over *ν* or *λ* in the end of the root-syllable. This change again seems to have affected the vowel, and, not impossibly, led to the substitution of the digamma for the other lip-letter, the digamma and the *α* by their roughness better according with the roughest

of the liquids. Thus *war*, the very syllable in question, in our own tongue corresponds, as we have already seen, to the Latin *bellum*, itself again so near akin in form to *bellus*, *βελτερος*, &c.

We will add that a preference of the vowel *a* in *αριστος* may have been aided by the appearance of the same vowel in the positive *αγαθος*, and the comparative *αμεινων*, although in the two latter the origin of the *a* is wholly different.

Even the poetical forms *φερτερος*, *φερτατος*, are probably also the progeny of the same root. This view is confirmed by the law to which Grimm's observations led him, that a *b* in the northern languages has commonly a *φ* or *f* for its representative in Greek and Latin.

#### OPTUMUS.

In dealing with *optumus*, we will at first throw out of view all that has been said of the forms which *bonus* and the words already discussed have assumed, and look only to its own structure. Now the older superlatives of the Latin language seem to have ended in *tumus* or *umus*. Hence the doubt arises whether the simple adjective should claim for its own portion *opt* or *op*. The common derivation from *opto* we throw aside on the ground that there is no justification for forming a superlative from a verb, to say nothing of the wide difference in sense between *optata* and *optuma*. If on the other hand we look at *op*, we are at once reminded of the preposition *ob*, which before *tumus* would of necessity change its *b* into *p*; and secondly, it is indisputable that prepositions are often directly the source of comparatives and superlatives in many languages, and certainly nowhere is this principle more evident than in the Latin. On the score of form then there can be no difficulty. The only question is whether the signification of the preposition is such as we require. Now *ob* literally means 'towards,' and it does so happen that we possess in our own language an adjective *untoward* formed from this preposition; and of such a force that the removal of the negative

would bring us to a sense not ill suited to our purpose. But unfortunately the use of *ob* in Latin, so far as it has acquired a moral signification, is rather in the other direction, for *obesse* is 'to injure,' *obstare* 'to stand in the way of.' In fact a superlative from *ob* would probably have signified much the same as a superlative from *adversus*, and the latter in ordinary usage partakes somewhat of a hostile sense. The third alternative is to treat *pt* as the essential part of the word, reduced to this form by the loss of the central vowel, so that the *o* in *optumus* should be deemed a vowel prefixed to aid pronunciation. We have a case which appears parallel to this in *infra*, *inferi*, *inferior*, *infimus*, in which the removal of the suffixes brings us to *inf*, which could scarcely have been the original form of the root; and that the *i* is in fact not radical is pretty well determined by the double form of the equivalent Greek adverbs  $\nu\epsilon\rho\theta\epsilon$  and  $\epsilon\nu\epsilon\rho\theta\epsilon$ . Hence the Latin root was in all probability *nef*. Such a root would appear in Greek as  $\nu\epsilon$  or  $\nu\epsilon\upsilon$ , or with the prefixed vowel as  $\epsilon\nu\epsilon$  or  $\epsilon\nu\epsilon\upsilon$ , for the *f* would naturally become a digamma and so disappear, or else be softened into the vowel *v* as in  $\beta\alpha\sigma\iota\lambda\epsilon\upsilon$ . Now we find in Greek the word  $\epsilon\nu\epsilon\rho\iota$  as the precise equivalent in sense and nearly in form of *inferi*. The adverbs  $\nu\epsilon\rho\theta\epsilon$  and  $\epsilon\nu\epsilon\rho\theta\epsilon$  have already been mentioned. And the verb  $\nu\epsilon\upsilon\omega$  meant originally not the alternate motion of the head, for  $\nu\epsilon\nu\epsilon\upsilon\kappa\omega\varsigma$  signifies simply *demisso capite*, nor could it have been originally limited to any movement of the *head* in particular, for so special a limitation of power does not agree with the usual habits of language; in other words it must have meant generally to 'lower.' The ordinary Sanscrit prefix for 'down' is *ni*; and in the Teutonic languages, our own for example, the root *neath* (whence *beneath*, *nether*, *nethermost*) agrees very closely with the Latin *nef*, the difference being precisely what might have been expected in a language so deficient in aspirates as the Latin. Even within the limits of the Greek language we find several instances of double forms, such as  $\phi\lambda\iota\beta\omega$  and  $\vartheta\lambda\iota\beta\omega$ . Nay, the very character

Θ has passed into the Russian alphabet as the symbol of *F*, and with the name *Fita*, so that *Theodor* is in a manner written, but *Feodor* pronounced.

But to return to our own word. The next questions are : which of all the vocal series has been lost between the consonants *p* and *t* in our word *optumus* ; secondly, why was the *o* selected as the initial vowel to aid pronunciation ; and thirdly, was *p* the original consonant, or has a *b* been modified into the form of a tenuis by the proximity of the dental tenuis ? Where an alternative such as the last is presented, we may fairly look at the forms of *benus*, *bonus*, and decide in favour of a *b*. Then as concerns the internal vowel, we may for the same reason choose between *ě* and *ǒ*. Now an *e* is more in accordance with the other forms, *melior*, *μειων*, *better*, *best*. Thus we have before us a superlative *betumus*. This admits of two divisions : first of all, the *t* may belong to the superlative suffix, in which case the word is *be-tumus*, and in fact the Latin verb *beare* for *benare* exhibits the root in this reduced shape ; or secondly, the *t* may be a dental substitute for the other dentals which occur in the end of our simple root, in which case *bet-umus* would be in remarkable agreement with the older form *bet-est* of our English *best* ; or again, what is not an unfrequent occurrence in language, the *t* may owe its existence to the united action of both these causes. But the difficulty still remains why the initial *o* was prefixed rather than *e* to such a word as *betumus*. The answer might be that to the Roman ear the sound *ob* or *op* was familiar at the commencement of words, as in *optare*, *optineo*, &c. ; while *ep* commences but the single root *ep-ulum* and its derivatives. Indeed the Greek preposition *ἐπ* itself appears in Latin as *ob*, just as *πρω* is to a Roman *coquo*, *πρωτος*, *novus*, &c. So much for the supposition that the lost vowel was an *e*. But the *o* seems to have a stronger claim, as being in better agreement both with the prefixed *o* and the suffix *umo* or *umus*. Lastly, such a word as *obotumus* or *obetumus* would, by a process regularly followed in the

Latin language, be contracted into *optumus*. The law we allude to may be expressed thus: when two or more short syllables (exclusive of a final syllable) occur together in a word, the vowel of the second short syllable reckoning from the beginning of the word, goes to the wall. Thus from *populus* is formed not *populicus*, but *poplicus* or *publicus*; from *reperio*, *repello*, not the perfects *repeperi*, *repepuli*, but *repperi*, *reppuli*; and the noun *oppidum* is an equivalent of the Greek *επιπεδον*, being *ἡ κατω πολις* in opposition to the *arx*. So the adverb *oppido*, synonymous with *plane*, represents in form *επιπεδως*, the final *c* disappearing as in *οὐτω* for *οὐτως*.

The weak point in this argument lies in the contradictory assumption that *o* was prefixed to *optumus* because the word commenced with the unpronounceable *pt*, and that *optumus* was itself a contraction from *obotumus*. The same difficulty applies to our view of *infimus*, &c. But after all it is not clearly established that the use of the prefixed vowel is limited by the condition of a double initial consonant.

*Bene v. Well, &c.*

We come lastly to the adverbs. *Bene* of course requires not a word; and as regards the Gothic dialects, we have at least a marked uniformity of shape, all beginning with a lip-letter, viz. *w* or *v*, no bad representative of our *gu*, and all ending with the letter *l*, which we have already seen to be freely convertible with *d* in Latin and Greek, and that too in the very root before us. The vowels it is true have a rather wide range, viz. *e*, *o*, and *a*. But this very difference upon a tabular view of the adverbs and adjectives will give direct evidence in our favour.

Gothic.	Old Germ.	Old Saxon.	Anglo-Sax.	Old Norse.	English.
god,s	kuot	guod	god	god,r	good
batiza	peziro	betero	betera	betri	better
batist,s	pezzist	betest or bezt	betest or betst	bezt,r	best
vaila	wela or wola	wel	wel	vel	well

Mid.Germ.	Germ.	Dutch.	Swedish.	Danish.	English.
guot	gut	goed	god	god	good
bezzet	besser	beter	battre	bedre	better
best	best	best	bast	bedst	best
wol	wohl	wel	val	vel	well

In this table, which we have made up out of Grimm's work, it will be seen that two of the eleven adverbs have an *a* in the first syllable, and that too in the very dialects, in which and in which alone the same strange vowel enters into the comparative and superlative, viz. the Gothic and the Swedish. Now given the words of the two series, the chances against this being an accidental coincidence are 54 to 1. But we should be wrong in assuming this proportion as justifying in all its extent the connexion between the radical syllables *bet* and *well*. For the same uniformity of variety would probably occur through the eleven dialects with any two roots however independent, if in any given one of these dialects they had a common vowel, or at least if the vowel and final consonant were the same. All we contend for is, that what differences do occur in the vowels are, to say the least, arguments in our favour rather than against us.

Secondly, the German alone, in its three stages of old, middle, and existing, exhibits an *o* in the adverb. This anomaly again tells in our favour, for the old and middle German are two among the three dialects which in the positive have the vowels *uo*, thus already preparing the root for its transformation to *wo*.

#### *The Greek Adverb for WELL.*

So much for the German dialects. By way of variety in the form of our argument, we will at first keep out of view the shape which the Greek adverb has actually assumed, and propose the problem: Given a word *well* in a kindred tongue, what form will it take in the Greek language? Of course the initial digamma must be discarded, and on the other hand the *l* must in some way be modified, as no Greek word ends in that consonant. In looking about for a substitute, the vowel *u* is the first

to suggest itself by the analogy of other languages as in the French *au, fou, &c.*; and the Greek particle *av* seems to point to *αλλος* as its relative both in form and meaning. But Aeschylus saves us all trouble by having performed the process for us. I refer to the well-known expression of wailing in the Prometheus, where he clearly wished to give us a mere multiple of the syllable *ελ*, but felt himself constrained by the idiom of the language to conclude with a *υ* in *ελελελελευ*. Hence it might be concluded that a possible form of the Greek adverb would be *ευ*; and thus we are brought to the precise shape in which that adverb exists. But the syllable *ελ* in Greek is, as we have seen, commonly accompanied by a dialectic variety *αρ*. Hence we may perhaps connect with our root the Homeric prefix *αρι* or *ερι*, used like the French *bien*, in the sense of 'very.' Compare too *αρ-ιστος, φερ-τερος, &c.*

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I have endeavoured in the preceding remarks to collect all the evidence within the limits of the classical and Teutonic languages that could bear upon the subject, instead of picking out such as might serve a preconceived theory; and have felt myself bound to follow wherever that evidence should lead. It is true that some of the changes may appear at first sight violent, but if they obey a law, there ceases all just cause for doubt; and the judicious philologist, so far from relying upon a mere resemblance, ought rather to have a suspicion raised in his mind against a word, when he finds such resemblance in defiance of the law which connects two dialects. For example, the *g* in *good*, which letter alone it shares in common with *αγαθος*, is actually an argument against their identity, for a *γ* in Greek ought to be a *k* in the German dialects; and our difficulty is only removed when we find that the German in its oldest form wrote *kuot*. On the other hand, with the evidence of similar words before us, we should not readily believe that *αγαθος* could be represented in Latin by any word which had not *en* preceded by a lip-letter.

## APPENDIX ON *VEN-IRE* AND *VEN-US*.

It will be seen that we have, though only in a fragmentary manner, fulfilled our promise\* of further considering the *en* of *benus*, as illustrated by other roots of similar termination ; for we have dealt with the same syllable in (1) *centum*, (2) *dens*, (3) *gena*, (4) *mens*, (5) *mentum*, (6) *penus*, (7) *sensire*, (8) *tendo*, (9) *venter*, (10) *ventus* ; and we will now discuss the syllable *ven* as it appears in *venire* and *Venus*, having purposely reserved the consideration of these words on account of the greater space required. We intentionally omit *venire*, *vendere*, &c., because of the length of the vowel. Now in *venire* the *i* is no essential part. The perfect and so-called supine evidently imply a verb of the third conjugation ; and in fact the older writers, Plautus for one, hesitate not to use such forms as *evenat*, *evenet*. Of our English equivalent in sense, the verb *come* (or, as it is often pronounced, *coom*), the latter part is much what we might expect in point of form as the correlative of *ven*, when we compare with them the two words already discussed, *venter* and *womb*. And on the other hand, the initial guttural in *come* as contrasted with the *v* in *ven* is in good keeping with the initial in *good* as compared with that of *benus*. It will be recollected too that we traced the interchange between the *g* and *b* in these words to the influence of a self-inserting digamma as seen in the forms *quod*, *kuot*, &c. Now the Gothic languages again come to our support. Thus the Gothic and old German write our verb *come* as *qviman*, and the perfect exhibits the digamma in a still larger proportion of the dialects, as in Gothic and Norse, *qvam* ; in Old Saxon, Old German, Middle German, and Middle Dutch, *quam*. It is in precisely the same way as regards the consonants, that the Latin *vivus* appears in our tongue as *quick*, or in the provinces *wick* ; for this word denoted not merely ‘rapidity,’

\* See p. 163.



but 'life,' as in our phrases, 'the quick and the dead,' 'cut the nail to the quick.'

The term *Venus* (*Veneris*), though commonly applied to the goddess, seems from its form to have been originally a neuter substantive like *genus*, *decus*, &c. We know too that the goddess bore at first the name of *Lubitina*, itself formed ultimately from the verb *lube-t* and therefore connected with our own *love* as the Latin *habe-o* is with our *have*. This name *Lubitina* adhered to the goddess until the temple and the name were both brought into discredit by the orgies of her worship. The change of a mere abstract noun to the name of a deity has its parallel in *cupido*, and in both words a difference of gender presented no insuperable obstacle. That *venus* was originally a mere noun is confirmed by the adjectival form *venustus* derived from it, just as *onustus* is from *onus*. But if our view be correct, the noun *venus* is probably formed from a verb, just as *genus* from the verbal root *gen*, *decus* from *dec*, &c.; and the particular verb, which naturally suggests itself, is of course *venire*; nor is the meaning ill suited, if we consider that our own *comely* and the German *kommlich* are of similar origin. The notion of to *come* differs from other verbs of motion by implying the idea of *meeting*, and this idea carried to its utmost limit includes the idea of close proximity or fitting. Hence our own roots *meet* and *fit* first signify physical union, and then moral connexion. Again, it is from the very root before us that the Romans created the word *conveniens*, 'fitting'; just as we ourselves have the compound *becoming*, and the Germans *bequem* and *bekommen* in the same sense.

The word *venus* then would seem to have signified 'fitness,' 'comeliness,' 'grace,' 'beauty'; and the first of these significations accounts for *venustus* having also the sense of 'fortunate,' and for *Venus* being also the goddess of good fortune, as is implied in the phrase *jactus Veneris*.

The prefix *be* of the Gothic languages of which we spoke just now in *becoming*, *bequem*, &c., will be

found perhaps itself to be only another instance of the facility with which a guttural before *o* transforms itself into a lip-letter before *e*; for we think there are strong grounds for believing that not only the German prefix *ge*, as Grimm contends, but *be* also, is an equivalent in both form and meaning of the Latin *con*. As regards meaning, Grimm himself (ii. 799) translates the Gothic *bi-speiv-an*, *conspuere*; *bi-svar-an*, *conjurare*; *pi-hlak-an*, *conspargere*, &c. An Englishman will readily admit that to *besmear* as opposed to *smear* has the additional notion of thoroughness, which the Latin *con* would express. So also Campe in his large German Lexicon gives as the *first* sense of *be*, that it adds to the verb “die Ausdehnung der Handlung über den ganzen Gegenstand.” But a strong confirmation is found in the new grammatical construction which the addition of this prefix brings with it. For instance, in English we say to ‘smear the wax over the table,’ but ‘besmear the table *with* wax.’ So the German has ‘Gerste säen,’ but ‘Das Land mit Gerste besäen’; ‘Butter auf das Brot schmieren,’ but ‘Brot mit Butter besmieren.’ Exactly in the same way the Latin language too has ‘spargere lutum,’ but ‘vestem luto conspergere’; ‘spuere sanguinem,’ but ‘Alpis nive conspuere’; ‘serere arbores,’ but ‘agrum arboribus conserere.’

The signification then of the Latin *con* and the German *be* are in remarkable agreement. Then as to form we may commence with the remark of Grimm, that while all particles are distinguished above other words for the violent changes they undergo, among particles themselves are specially distinguished in this respect those called inseparable. These he observes lose their consonants, or at least modify them according to the sounds that follow, while the vowel takes the most evanescent form, viz. that of the unaccented *e*. (ii. 865.) We have already seen *go* or *kuo* becoming *be* in *better*; and if we are right in our views, this change was owing to the influence of the vowel *e* in the suffix. A similar influence may have been at work in

the present instance. Let us try this by the facts of the case. Now the prefix *be* attaches itself to a very large number of verbs, but it is proper to select if possible the oldest among these, and the best test of age is perhaps irregularity as it is called of formation. Of such verbs there are seventy-eight marked in Noehden's Pocket Dictionary, and of these no less than fifty-eight have for their vowel part, *i*, *ie*, *e*, *ei*, leaving but twenty for all the other vowels and diphthongs. Hence the difficulty arising *prima facie* from a view of the mere forms is far from insuperable. We may perhaps go even one step further and throw out the suspicion that the Latin prefix *com* or preposition *cum*, the primary notion of which is *meeting* or *proximity*, may itself be identical with our English root *come*. Be this or not the fact, it is still a singular coincidence that the words *become* and *convenire* should in their first syllables have a *be* as the equivalent of *co*, and in the second syllable a *co* as the equivalent of *ve*.

Lastly, it is far from improbable that the Latin *bonus* or *benus* with its equivalents is of the same origin with this root *ven* or *come*, physical fitness being, as we have already said, the very meaning which would easily grow into that of moral fitness. If our view be right, the Norman-English word *beauty* and the Latin *venus* are of kindred form as well as of kindred power.

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# I.

## INDEX RERUM.

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- A, form of, pages 19, 30, 31, 32, 33, 37.
- A, origin of letter, 19.
- Accent affected by elision, 146.
- Accent, foundation of metre, 143.
- Accent, laws of Latin, 143, 144.
- Accusatives plural, *οικους*, &c., 103.
- Aleph, origin of letter, 19.
- Alphabet, a certain order in the, 28.
- Alphabet, origin of term, 13.
- Alphabet, table of Roman, 33, 34.
- Alphabets, same order common to Hebrew and Greek, 26.
- Alphabets, tables of Greek, 30, 31, 32.
- Alphabets of languages written from right to left, 30.
- Alternip, a non-existing word, 9.
- Amavi, what is not the origin of this form, 5.
- Ambula-re, &c., as an auxiliary verb, 125.
- Annus, Anna, origin of terms, 9.
- Aristotle's account of the alphabet, 27.
- Αρθρον*, 116.
- Article, 116, &c.
- Aspirates divided into thin and middle, 23.
- Aspirates of the old Greek alphabet, 27.
- Assimilation of sounds, 169.
- Augustus, cypher employed by, 43, 139.
- Auxiliary verbs, 120.
- Ayin, origin of letter, 21.
- B, form of, 30, 31, 32, 33, 36, 37.
- Bacanian inscription, errors in reprint of, 10.
- Bacanian inscription, characters of, 33, 34, col. 1.
- Bacchiac metre, 150.
- Barney's pronunciation of an *l*, 162.
- Be, German and English prefix, origin of, 180.
- Be in composition changes construction of verb, 181.
- Bentley, 141, 149.
- Bothe, 148.
- Βουσιτροφηδον* mode of writing, 29.

- Cambridge Philosophical Transactions, 169.  
 Cretic metre, 150.  
 Chinese word *irr*, 160.  
 Codex Alexandrinus, characters of, 32, col. 36.  
 Commencing point affects the form of letters, 36.  
 Complementary roots, 153.  
 Comparative, Latin, 81.  
 Con, Latin prefix, origin of, 181, 182.  
 Con in composition changes construction of verb, 181.  
 Conditional, in Romance languages, how formed, 124.  
 Comic Septenarius, 149.  
 Conjunctions, 133.  
 Conjugation, 127.  
 Cursive characters, 36.  
  
 Δ, form of, 30, 31, 32, 33, 36, 37.  
 Datives plural, Latin, 69.  
 Defective forms, 153.  
 Delphic inscription, characters of, 31, col. 23, 24.  
 Deos, pronunciation of, 7.  
 Dialect, why one preferred to others, 161.  
 Di Manes, 159.  
 Dimeter trochaic, &c., 149.  
 Dissyllables, pronunciation of Latin, 144.  
 Donaldson, Rev. J. W., carelessness of, 9, 10; licence assumed by, 3, 6, 9; mystical style of, 5; illogical explanations of, 5; his views of Latin pronunciation, 6, 7; ethnological disquisitions of, 8.  
 Duilian inscription, 50.  
  
 E, form of, 30, 31, 32, 33, 36, 38.  
 H (Greek vowel), used before Euclides' archonship, 42.  
 Egyptians wrote from right to left, 29.  
 Elean tablet, characters of, 31, col. 11.  
 Elision, 146.  
 Elision may affect accent, 146.  
 Enclitics, 145.  
 Esse, fui, be, was, is, all the same root, 123.  
 Es-se, primary meaning 'to eat,' 121.  
 Etruria, rough dialect of, 161.  
 Etruscan alphabet, 30, col. 6, 7, 8.  
 Etruscan language, present knowledge of, 8, 9.  
 Etruscans wrote from right to left, 29.  
  
 F, form of, 30, 31, 32, 33, 38.  
 Final word of a trimeter iambic fully pronounced, 146.  
 First person, suffixes of, 127, 128.

**Fratres Arvales**, errors in reprint of the carmen of the, 9.

**Futures** in Romance languages how formed, 123.

**F**, form of, 30, 31, 32, 35, 37.

**G**, origin of the Latin letter, 43.

**G**, sound of Latin, 63.

**Ge**, German prefix, origin of, 181.

**Gender**, 84.

**Genitive plural**, Latin, 81.

**Genitive plural**, Sanscrit, 81.

**German nation**, different names for, 8.

**Good, Better, Best, Well**, origin of the essay on, 1.

**Greek alphabet**, 26; origin of, 20; old characters of, 30, 31; once ended with T, 27; once of sixteen letters, 27; older than the present Hebrew, 20.

**Greek language** abounds in short syllables, 138.

**Grimm's law**, 49.

**Gummar**, nom. pl., &c. in Icelandic, why formed with an n, 167.

**H**, form of, 30, 31, 32, 38.

**H**, originally a syllabic character, 38.

**H**, the aspirate, not a recent letter of the Greek alphabet, 27.

**Have, habeo**, &c. as auxiliaries, 123.

**Hebrew alphabet**, 26.

**Hebrew alphabet** as now written, 30, col. 1.

**Hebrew alphabet**, nature of, 18.

**Hebrew letters** modified by an attempt to connect them, 20, 21.

**Hermann**, 148.

**Hexameter trochaic catalectic**, 149.

**Hexameter iambic**, 149.

**Heracleon tablet**, characters of, 31, col. 26.

**Hieroglyphic characters**, 17.

**I**, form of, 30, 31, 32, 34, 39.

**Imperative**, Latin, 131.

**Infinitive**, Æolic, 81.

**Infinite number of vocal sounds**, 22.

**Initial vowels**, 154, 157.

**Interchange of letters**, 25.

**Irregular words** most in use, 170.

**J**, origin of the modern letter, 43.

**Journal of Education**, 148.

**K**, form of, 30, 31, 32, 34, 39.

**K**, belonged to the oldest Latin alphabet, 44.

*Kovibor* mode of writing, 29.

Koph, Koppa, form of, 30, 31, 32, 34.

Λ, form of, 30, 31, 32, 39.

Λ, form of, 34.

Language of the ear, contrasted with language of the eye, 14, 15.

Language, uses of written, 15; origin of written, 16, 17.

Latin language shortened in pronunciation, 139.

Letters, material and instrument used affect the shape of, 35.

Letters, tabular view of, 24

Liquids, natural order of, 23, 171.

Lindemann, 148.

Μ, form of, 19, 30, 31, 32, 34.

Μ, origin of letter, 19.

Meanings of a root vary, 168.

Medicean MS. of Virgil, characters of, 33, 34, col. 5, 6.

Metres of Terence and Plautus, 137.

Middle or medial letters, 23.

Middle voice, 131.

Monk's life of Bentley, 149.

Monosyllables, pronunciation of Latin, 144.

Mother, double meaning of, 166.

Mute consonants, distribution of, 22.

Ν, form of, 30, 31, 32, 34.

Nanian column, characters of, 31, col. 14.

Nasal letters, 25.

Nominative plural, Latin, 69.

Nominatives in *er*, Latin, 98.

Nouns in *ματ*, 164.

Nouns in *men*, 164.

Number, suffixes of, 129.

Ο, form of, 30, 31, 32, 34, 40.

Ο, origin of letter, 21.

Ο, connection of Ν with, 40.

Ο-conjugation in Latin, 132.

Ω, form of, 31, 32, 41, 42; used before Euclides' archonship, 42.

Π, form of, 30, 31, 32, 36, 40.

Ρ, form of, 34, 40.

Passive voice, 131.

Perfects, 'es' enters into formation of Latin, 130.

Perfects formed by reduplication, 130.

Perfect tenses in Latin, how formed, 123.

Perfects with long vowel, 130.

- Personal suffixes, 127.  
 \*, form of, 30, 31, 32.  
 Phenician alphabets, 30, col. 2, 3.  
 Philological Society, 152.  
 \*X for \*, 32, col. 29.  
 Physical meaning precedes moral meaning, 121.  
 Pliny's account of the alphabet, 27.  
 Plurals, abbreviated form of, 169.  
 Plural in en, English, 80.  
 Plural, third person, τυπτουσι, 103.  
 Prepositions, enclitic, 145.  
 Prepositions, proclitic, 145.  
 Proclitics, 145.  
 Pronunciation of language ever changing, 139.  
 \*, form of, 31, 32.  
  
 Q, form of, 34. (See Koph.)  
 Qu, how pronounced in Latin, 161.  
 Qui, as an enclitic, 145.  
  
 R, form of, 34, 41.  
 P (Greek), form of, 30, 31, 32, 36, 40.  
 Rapidity of writing modifies the forms of letters, 36.  
 Rask, 113, 167.  
 Reduplication in prefects, 130.  
 Reed-pen, Hebrew letters modified by use of, 36.  
 Republication, motive for, 1.  
  
 S, form of, 34.  
 X, form of, 30, 31, 32, 36, 41.  
 Samaritan alphabet, 30, col. 4, 5.  
 Saxon alphabets, 33, 34, col. 8-13.  
 Scipios, errors in reprint of the second epitaph of the, 10.  
 Senarius, 149.  
 Second person formed from second numeral, 160.  
 Second person, suffixes of, 128.  
 Sigeian inscription, characters of, 31, col. 18, 19.  
 Sounds, distribution of vocal, 22, 23, 24.  
 Sta-re, &c., as an auxiliary verb, 125.  
 Spiritus lenis, inutility of, 39.  
 Syllabic power of alphabetic characters, 38, 72, 89.  
  
 T, form of, 30, 31, 32, 36, 41.  
 Teiburtine inscription, errors in reprint of the, 10.  
 Tene-re, &c., as an auxiliary verb, 125.  
 Tetrameter dactylic, 150.



- Tetrameter iambic, 149.  
 Tetrameter iambic catalectic, 149.  
 Tetrameter trochaic, 149.  
 Tetrameter trochaic catalectic, 149.  
 Θ, form of, 30, 31, 32, 39.  
 Θ, not a recent letter of the Greek alphabet, 27.  
 Θ, power and name of, in Russian alphabet, 175.  
 Thin (tenuæ) letters, 23.  
 Third person, suffixes of, 129.  
 Trimeter iambic, 149.  
  
 U, form of, 34, 36, 41, 43.  
 Umlaut, meaning of German term, 169.  
  
 V, form of, 34, 36, 41; power of, 44.  
 Vad-ere, &c., as an auxiliary verb, 125.  
 Varronianus, remarks on the, 2.  
 Veni-re, &c., as an auxiliary verb, 125.  
 Verb, may be an enclitic, 145.  
 Vocatives in *s* (Greek), 97.  
 Vowels, natural order of, 22.  
 Vulgarisms deserve attention, 93.  
  
 Willis, Professor, on pronunciation of vowels, 169.  
 Writing, from right to left, 29; *κιωνιδον*, 29; *βουστροφηδον*, 29.  
  
 X, last letter of Latin alphabet, 109.  
 X (Greek), form of, 30, 31, 32.  
 XΞ for Ξ, 31, col. 23; 32, col. 29.  
 XΞ rather than KΞ, why, 40.  
 XS for X in Latin, 40.  
 Ξ, form of, 30, 31, 32, 36, 39.  
 Ξ, not a recent letter of the Greek alphabet, 27.  
  
 Y did not belong to the old Latin alphabet, 43.  
 Υ, form of, 30, 31, 32, 41.  
  
 Ζ, form of, 30, 31, 32, 38.  
 Ζ not a recent letter of the Greek alphabet, 27.  
 Ζ did not belong to the old Latin alphabet, 43.

# INDEX VERBORUM.

Fr.=French.  
Sp.=Spanish.

It.=Italian.  
Germ.=German.

San.=Sanskrit.  
Lith.=Lithuanian.

A, page 45  
A=E, 45, 58  
A=O, 45  
A=AE, 46  
A=I, 46  
A=AI, 46  
a, 83  
a (priv.) 83  
ab, 87  
abdica, 162  
abeille, Fr., 54, 87  
abend, Germ., 56  
abi, 147  
absenti, 121  
aceri, 53  
adder, 83  
adeo, 77  
adeo, 135  
admiral, 73  
adtribu-ere, 143  
ადუ, 56, 96, 160  
AE=A, 46  
aegroto, 132  
αιφατα, 165  
aequali, 73  
aestat, 102  
aestu, 102  
Afon, 77  
αγαθο, 154  
αγαθον, 80  
ago, 64  
AI=A, 46  
aigre, Fr., 53  
aimais, Fr., 125  
aimé, Fr., 100  
aime-t-il, Fr., 100  
aimer, Fr., 70  
αίρι, 172

αισθανομαι, 165  
ακουε, 92  
alcuno, It., 75, 148  
Alesia, 75  
Alfidena, 75  
alicubi, 54  
alio, 74, 147  
aliqui, 148  
alis, 69  
alius, 69  
aller, Fr., 153  
άλλομαι, 67  
alma, It., 73, 148  
alms, 75  
al-o, 172  
altero, 100  
am, 128, 153  
ama, 46  
amabo, 125  
amamus, 46  
amas, 46  
amasso, 92  
amatis, 46  
amav-eram, 123  
amav-erim, 92, 123  
amav-ero, 123  
amav-erunt, 92  
amav-isse, 123  
amav-issem, 123  
âme, Fr., 148  
αμεινον, 157, 171  
amni, 77  
αν, 46, 131  
an, 46  
ανακε, 157  
and, 100  
ander, Germ., 100  
âne, Fr., 98, 148

ανιμο, 70, 165  
ανις, 90, 157, 167  
ανιυ, 83  
Angoulême, 70  
animo, 70, 148, 165  
Anio, Anienis, 59  
anser, 64  
answer, 59, 60  
antea, 77  
antequam, 135  
antwort, Germ., 59  
απαταρε, 59  
aperi, 148  
apicula, 54  
aprire, It., 148  
äpfel, Germ., 169  
apôtre, Fr., 73  
aqua, 141, 161  
αε=ελ, 172  
arbuscula, 92  
are, 92, 121  
Argel, 73  
αρι, 178  
αριστα, 172  
arka, 72  
art, 121, 129  
as, 136  
āsa, 92  
Ασαναία, 94  
ασβιστα, 81, 165  
asino, 148  
ask, 97  
asmi, San., 121  
ass, Germ., 122  
assenta-ri, 165  
asseoir, Fr., 57  
assez, Fr., 100  
ασταφι, 154

αεταχ, 154  
 αετι, 154  
 at=en, 163  
 athem, Germ., 165  
 atque, 140  
 au, Fr., 75, 178  
 aucun, Fr., 75, 148  
 audia-m, 125  
 audivero, 126  
 auge, Germ., 53  
 auge, 110  
 aujourd'hui, 85  
 aumône, Fr., 75  
 aune, Fr., 75  
 auri, 92  
 auscult, 92  
 aut, 136  
 autel, Fr., 75  
 aux, Fr., 75  
 αυξαν, 110  
 Auxois, 75  
 avarice, 101  
 avere, It., 47  
 aveugle, Fr., 53  
 aveva, It., 47  
 avoir, Fr., 58  
 avois, Fr., 58  
 avril, Fr., 87  
 Axe, 97  
 αχρει, 77

B=M,  
 B=V, 47  
 B=DU, 48  
 B=F, 48  
 B=P, 48  
 βαπ, 164  
 βαλ=βλη, 75  
 βαλαν, 49  
 barba, 56  
 Barcelona, 73  
 Βαρων, , 47  
 bart, Germ., 55  
 βασιλει, 60  
 βασιλινα, 81  
 βασιλισσα, 81  
 βαθ-μο, 164  
 βαθ-ος, 163  
 BE=CON, COM  
 be, 120  
 beech, 57, 60  
 beard, 55, 57  
 bea-re, 174

becoming, 180  
 bedda, It., 161  
 been, 122  
 beforne, 91  
 beide, Germ., 86  
 bein, Germ., 86  
 bekommen, Germ., 180  
 bello (subst.), 48, 159  
 173  
 bello (adj.), 48, 158  
 bello, 158  
 Bellona, 159  
 βελτιρε, 158, 171  
 βελτιον, 158, 171  
 βελτιωτα, 158, 171  
 bene, 147  
 beneath, 174  
 beno, 158  
 βενθ-ος, 163  
 βεντιωτα, 158  
 bequem, Germ., 180  
 besäen, Germ., 181  
 beschmieren, Germ.,  
 181  
 besmear, 181  
 besen, Germ., 76, 92  
 besom, 76  
 better, 171  
 BI=G or J, 48  
 Βιλισσο, 47  
 billiards,  
 bin, Germ., 122  
 bind, 79  
 bini, 159  
 Βιργιλιο, 47  
 bir-umes, Germ., 122  
 bis, 48, 159  
 biscuit, 54  
 βλανκ, 47  
 blando, 49  
 blink, 74  
 blinzen, Germ., 74  
 βλιττ, 47  
 boat, 85  
 boden, Germ., 76  
 Bologna, 73  
 bono, 48, 84, 147,  
 158  
 bonitat, 70  
 βορα, 123  
 borrow, 65  
 βοσκω, 123  
 bosom, 76  
 both, 159  
 βοτε, 123  
 bottom, 76, 100  
 Boulogne, 73  
 BR=R, 49  
 brautigam, Germ., 176  
 bread, 55, 86  
 break, 60, 93  
 brech-en, Germ., 60  
 breit, Germ., 55  
 brethren, 170  
 brid, 92  
 Bridlington, 92  
 bridegroom, 167  
 broad, 55  
 βροτα, 47  
 brow, 154  
 βροδε, 49, 93  
 broom, 76, 92  
 brot, Germ., 55  
 brother, 55, 60  
 bruder, Germ., 55, 60,  
 156  
 buche, Germ., 60  
 bueno, Sp., 85, 161  
 buono, It., 85, 161  
 бүр, 91  
 burn, 91  
 busen, Germ., 76  
 C, 50  
 C disappears, 54, 103  
 C=G, 53  
 C=H, 52  
 C before i, e, 50  
 C=S, 52  
 C=V or W, 52  
 C=P, 53  
 C=T, 53  
 CA=CHA or CHE,  
 51  
 cad, 51, 53  
 cage, Fr., 48  
 Cagliari, 73  
 Caio, 50  
 calamo, 52  
 Calpe, 53  
 camera, 51  
 can, 126  
 canal, 51  
 cani, 52.  
 cannabi, 52.  
 cannot, 145

capercailzie, 115  
 caput, 52  
 carême, Fr., 98  
 carnival, 67  
 Carthago, 57  
 caro, 51  
 casa, 51  
 castello, 90  
 casto, 51, 91  
 cattle, 51  
 cauda, 56, 57  
 cauneas, 147  
 cavalcade, 51  
 cavalry, 51  
 cave, 147  
 cavea, 70  
 cela, 52  
 celeberrimi, 75  
 cendre, Fr., 56  
 censor, 81  
 centum, 165  
 cern, 91  
 Châlons, 100  
 chambre, Fr., 51  
 changer, Fr., 48  
 channel, 51  
 charnel, 51  
 chaste, Fr., 51  
 chattels, 51  
 cheoir, Fr., 51  
 cher, Fr., 51  
 cheth, 66  
 cheveu, Fr., 87  
 chez, Fr. 51  
 chiamare, It., 74  
 chiaro, It., 74  
 chiave, It., 74  
 Chihuahua, 106  
 chin, 168  
 Chius, 69  
 chivalry, 51  
 Chorges, 100  
 claud, 56, 57, 96  
 clavi, 56, 75  
 Clodio, 85  
 clomb, 170  
 clove, 86  
 Clovis, 54  
 clud, 55, 102  
 Cneio, 50  
 Coblenz, 79  
 coera, 102  
 coda, It., 56

coda, 85  
 codec, 85  
 cola, Sp., 56  
 collo, 52  
 colonel, 73  
 columba, 53  
 come, It., 141  
 come, 179  
 comely, 180  
 comminiscor, 163  
 comme, Fr., 141  
 communi, 102  
 como, Sp., 141  
 combler, Fr., 48  
 confecto, 59  
 confluentes, 79  
 connive, 52  
 connoître, Fr., 70  
 conseil, Fr., 143  
 consejo, Sp., 143  
 conser, 181  
 consiglio, It., 143  
 consilio, 143  
 consperg, 181  
 conspu, 181  
 consul, 81, 84, 141  
 consulere, 84  
 contion, 82, 99  
 contra, 77  
 convenienti, 180  
 coqu, 53, 59  
 corbeille, Fr., 54  
 corbicula, 54  
 cord, 54, 55, 84  
 cork, 53  
 cornu, 52  
 corteo, 53  
 cos, 141  
 cosol, 81, 84  
 costumbra, Sp., 48  
 cote, 85  
 cotto, It., 54  
 could, 126  
 coutume, Fr., 48  
 couvent, Fr., 82  
 Covent Garden, 82  
 covention, 99  
 crate, 52  
 crebero, 75  
 cruc, 75, 95  
 crus, 75, 95  
 cruz, Sp., 110  
 cucumis, 92

cuit, Fr., 54  
 Cupidon, 180  
 curr, 91  
 cutero, 54, 103  
 cuti, 52  
  
 D, 55  
 D = B, 56  
 D = V, 55  
 D = Z or SS, 55  
 D = TH, 55  
 Daco, 52  
 δακρυς, 53  
 δακρυς, 55, 100, 162  
 dale, 55  
 δαλας, 55  
 Dalzel, 115  
 δαψιλης, 55  
 δας, 55  
 das, Germ., 95  
 δαυ, 166  
 daughter, 157  
 Davo, 52  
 day, 55, 64  
 δς, 77  
 deaf, 55  
 death, 55, 86  
 decem, 46, 55, 66  
 decevoir, Fr., 87  
 decumo, 70  
 dedika-re, 72  
 dedi, 130  
 deed, 55  
 deep, 55  
 deer, 157  
 δειδ-ω, 55  
 διλλο, 55  
 dein, Germ., 55  
 dein, 147  
 δικα, 46, 52  
 Δημητριε, 57  
 denk-en, Germ., 55  
 denso, 166  
 dent, 55, 82, 168  
 δι-ω, 55, 97, 162  
 der, Germ., 118  
 deux, Fr., 147  
 devoir, Fr., 58  
 dew, 55  
 DI = J, 56  
 diacre, Fr., 48, 90, 167  
 διαίτα, 56  
 διαγγεγονα, 56

dic, 69  
 dica, 97, 100, 162  
 did, 130  
 διδομαι, 128  
 die, 147  
 dieb, Germ., 55  
 Diespiter, 56  
 dieser, Germ., 118  
 digamma, 26, 60  
 Digentia, 55  
 digito, 55, 67  
 Dijon, Fr., 48  
 dingua, 55, 100, 162  
 dis, 140  
 dit, Fr., 54  
 ditto, It., 54  
 diu, 147  
 do, 55  
 doch, Germ., 82  
 δοδισα, 147  
 dole, 55, 86  
 dollar, 55  
 doma, 55, 84  
 donner, Germ., 55  
 door, 157  
 dorn, Germ., 55  
 douleur, Fr., 85  
 δουλο-ω, 132  
 douze, 147  
 dove, 55  
 dream, 55  
 dreifach, Germ., 74  
 drohen, Germ., 8  
 drove, 86  
 DU = V or B., 56  
 du, Germ., 55  
 duc, 53, 55  
 dulci, 65, 160  
 duellico, 159  
 duello (adj.), 48  
 duello (subst.), 48,  
 159, 160  
 Duellona, 159  
 dum, 136  
 duo, 55, 147  
 duono, 48, 159  
 durch, Germ., 55  
 Dy Flot, 65

E, 58  
 E = I, 58  
 E = OI, 58  
 E = O, 59

E = V, 59  
 eager, 53  
 εαρ, 60  
 earl, 113  
 earn, 77  
 earth, 55  
 eat, 55  
 ecastor, 148  
 ecere, 148  
 ecfociont, 50  
 écume, Fr., 53  
 éd, 55, 122  
 edera, It., 161  
 edepol, 148  
 εδραμον, 153  
 ego, 127, 147, 160  
 εγωγι, 142  
 egomet, 127  
 ειδον, 153  
 ειγυ, 142  
 εκααθ, 164  
 εκαατι, 165  
 ειλαν, 90, 153, 172  
 ein, Germ., 86, 116  
 επον, 153  
 εργαθ, 164  
 eisen, Germ., 92  
 either, 136  
 ικατον, 52, 164  
 iž, 67  
 ižω, 165  
 ικυρα, 96  
 Elbe, 45  
 elder, 170  
 ελιλιλιλι, 59, 178  
 elemento, 13  
 eleven, 52, 56  
 ήλιο, 84  
 έllera, It., 56  
 ηλθον, 90, 153  
 εμω, 59  
 Ems, 45  
 en, Fr., 147  
 εν = αθ, 164  
 ενιγκον, 153  
 ενιρθε, 174  
 enim, 141  
 enough, 64  
 eo, 58, 77  
 ειπτον, 95  
 ειπ, 174  
 épître, Fr., 73  
 epol, 148

ερα, 46, 67  
 equidem, 142  
 equo, 161  
 eram, 91, 121  
 erde, Germ., 55  
 εργα, 59  
 ερ, 178  
 er-o, 121  
 es, Germ., 55, 95  
 es-ca, 121  
 es-culento, 121  
 Esk, 97  
 εσμαι, 128  
 εσμαι, 128  
 esmi, Lat., 121  
 εσμαι, 121  
 esperar, Sp., 154  
 espérer, Fr., 154  
 esse, 153  
 ess-en, Germ., 55, 95,  
 121  
 εστι, 128  
 εσ-τι, 129  
 est, Fr., 98  
 estava, Sp., 154  
 εστια, 60  
 estrella, 154  
 es-um, 121  
 εσχαστο, 96  
 et, 100  
 et, Fr., 100  
 eta, 66  
 étais, Fr., 125  
 était, Fr., 154  
 ετιρε, 100  
 ετιστυφια, 128, 130  
 ετιστυφιν, 128  
 εθελ, 154  
 ετιθω-α, 124  
 étoile, Fr., 154  
 ετυψα, 128  
 ετυπτι, 100  
 ετυπτον, 128  
 etwas, Germ., 100  
 ευ, 177  
 Ευπατορ, 84  
 Eure, 100  
 evenat, 179  
 évêque, Fr., 87  
 ever, 77  
 evoka-re, 72  
 ex, 109  
 exdeicerent, 109

Exe, 97  
 exili, 110, 155  
 exim, 147  
 exin, 147  
 ex-u, 165  
 experti, 59  
 exsessa, 108  
 exsist, 108  
  
 F, 26, 60  
 F=B, 60  
 F=H, 60  
 F=TH, 60  
 fabel, Germ., 103  
 fabula, 76  
 facere, 147  
 facines, 164  
 faciundo, 103  
 façon, Fr., 101  
 facto, 46  
 faden, Germ., 76  
 fago, 57, 60  
 faim, Fr., 46  
 faire, Fr., 147  
 faisons, Fr., 51  
 fait, Fr., 46  
 fame, 46  
 familia, 144  
 familiari, 73  
 fare, It., 147  
 fashion, 101  
 father, 87, 99  
 fathom, 76  
 faust, Germ., 52  
 fechten, Germ., 52  
 feet, 170  
 fell, 60  
 fera, 60  
 fer, 153  
 feu, Fr., 54, 85  
 few, 87  
 fide, 57, 70  
 flight, 52  
 fi-o, 147  
 fiore, It., 74  
 flotto, It., 74  
 Firenze, 74  
 fish, 87, 97  
 flisperm, Germ., 74  
 fist, 52  
 fit, 180  
 fittich, Germ., 74  
 five, 79  
 flannel, 75

flie-re, 60  
 fliehen, Germ., 67, 74  
 flight, 67  
 flisperm, Germ., 74  
 flittich, Germ., 74  
 foco, 52, 54  
 fodder, 168  
 foecundo, 102, 122  
 foetu, 102  
 foi, Fr., 57, 70  
 fois, Fr., 54  
 foot, 55  
 folio, 74  
 follow, 65  
 food, 168  
 foot, 60, 168  
 for, 87  
 fore, 148  
 foris, 67  
 Formiae, 60  
 fostia, 67  
 fosti-s, 67  
 fou, Fr., 178  
 four, 160  
 fove, 52  
 frang, 93  
 frang-ere, 60  
 frater, 60, 156  
 frog, 97  
 fuego, Sp., 85  
 fui, 153  
 fuit, 148  
 fulmen, 164  
 funda, 95  
 fundo, 100  
 fungo-r, 162  
 Furio, 92  
 fuss, Germ., 55, 60,  
 168  
 füt, Fr., 98  
 futter, Germ., 168  
  
 G, 63  
 G=B, 65  
 G=H, 64  
 G=K, 63  
 G=X, 63  
 G=Y, 64  
 gaff-en, Germ., 63  
 gäh-nen, Germ., 64  
 gallo, 49  
 gallo, 54  
 gallows, 65  
 gander, 63

gang, 68  
 gans, Germ., 63  
 gape, 63  
 garden, 64  
 γαστρι, 155, 165, 166  
 gâter, Fr., 155  
 gaza, 109  
 γι, 142  
 ge-gess-en, Germ., 121  
 geh-en, Germ., 68  
 γιλαις, 81  
 gena, 168  
 gendre, Fr., 56  
 gen-es, 148  
 γιν-ομαι, 97  
 γινος, γινιος, 97  
 genre, Fr., 148  
 γιντα, 165  
 γιντε, 155  
 genu, 54  
 γινυ, 168  
 genug, Germ., 64  
 ger, 91  
 gestern, Germ., 63  
 Gharandaberk, 65  
 ghost, 86  
 Giles, 73  
 giogo, It., 71  
 giovane, It., 71  
 Giove, It., 114  
 giovenco, It., 71  
 giovare, It., 71  
 GL, It., 113  
 gland, 49  
 γλιφαρο, 65  
 γληχων, 65  
 globe, 76  
 glomes, 76  
 gloria, 84  
 γλυκυ, 65, 160  
 γλυκυρριζα, 75  
 GN, Fr., 113  
 GN, It., 113  
 gnaro, 84  
 gna-scor, 64  
 γναις, 164, 168  
 gno-sco, 54, 64  
 gno-to, 132  
 gno-vi, 132  
 go, 153  
 goed, Dut., 156  
 goet, Dut., 156  
 gomo, Germ., 157  
 goom, 167

- goose, 63, 81  
 grandi, 55  
 grandiusculo, 92  
 great, 55, 86  
 gridiron, 73  
 gross, Germ., 55, 86  
 guado, It., 155  
 Guamanza, &c., 106  
 guard, 65  
 guarder, Fr., 65  
 guastare, It., 155  
 gué, Fr., 57, 155  
 guépe, Fr., 65  
 guerra, It., 155, 161  
 guerre, Fr., 65, 155, 160  
 guod, O. S., 156  
 gus-ta, 97  
 gutter, Germ., 156  
  
 H, 26, 66  
 H disappearing, 68  
 H = C, 66  
 H = CHTH, 66  
 H = G, 67  
 H = S, 67  
 H = W, 67  
 H = X, 66  
 habe, 180  
 hablaré, Sp., 124  
 hablaria, Sp., 124  
 hahn, Germ., 64  
 halm, Germ., 52  
 hals, Germ., 52  
 hambre, Sp., 48  
 hand, 77  
 hanf, Germ., 52  
 hare, 92  
 hare, Sp., 147  
 harena, 68  
 harundon, 68  
 hase, Germ., 92  
 hasp, 97  
 hass, 84  
 hass-en, Germ., 55, 95  
 hasta, 110  
 hate, 55  
 haupt, Germ., 52  
 hauri, 91  
 haut, Germ., 52  
 have, 180  
 he, 153  
 head, 52  
 heart, 52, 55  
  
 heaven, 77  
 hehlen, Germ., 52  
 heilig, Germ., 86  
 heim, Germ., 86  
 heiss, Germ., 86  
 hembra, Sp., 48, 60, 90, 167  
 hemon, 167  
 hemp, 52  
 Herdinando, 67  
 heri, 63  
 Hermandica, 67, 77  
 hermoso, Sp., 60  
 hes-terno, 63  
 herz, Germ., 52, 55, 85  
 heure, Fr., 85  
 hia-re, 66  
 hiberno, 66, 76  
 hide, 52  
 hiemps, 66, 87  
 him, 76  
 hine, 79  
 hird, 92  
 hirn, 92  
 hodie, 56, 85  
 hombre, Sp., 48, 90, 167  
 homme, Fr., 148  
 homon, 67, 90, 148, 157, 167  
 honcaino, 145  
 honesto, 68  
 honor, 68  
 honusto, 68  
 horn, Germ., 52  
 hors, Fr., 67  
 horte, Germ., 52  
 hortio, 66  
 hospit, 110  
 hosti, 110  
 hot, 86  
 hound, 56  
 how, 67, 136  
 Huallaga, &c., 106  
 hueso, Sp., 85  
 huesped, Sp., 85  
 huevo, Sp., 85  
 huir, Sp., 60  
 huis, Fr., 85  
 huissier, Fr., 85  
 huit, Fr., 85  
 huitre, Fr., 85  
 huius, 148  
  
 humi, 66  
 hund, Germ., 52  
 hurdle, 52  
 husband, 56, 76  
 hyems, 190  
  
 I, 69  
 I=AI, OI, EI, 69  
 I=OI, 70  
 ibi, 147  
 id, 55  
 ides, 96  
 idios, 96  
 ignaro, 84  
 ille, 147  
 immani, 159  
 immuni, 102  
 IN=AIN, 70  
 in (negative prefix), 46  
 incesto, 59  
 Inculisma, 70  
 inde, 147  
 indem, Germ., 135  
 inert, 59  
 infanti, 81  
 inferior, 174  
 infero, 174  
 infesto, 91  
 infimo, 174  
 infra, 174  
 inquam, 77  
 incitia, 69  
 intelleg, 90, 171  
 interest, 78  
 invito, 146  
 io, It., 147  
 ion, 60  
 ipse, 98  
 ipsus, 140  
 iron, 92  
 is, 153  
 is, ea, id, 58  
 isle, Fr., 98  
 it, 55, 153  
 item, 141  
 itiner, 164  
 ixi, 110  
  
 J, 71  
 Jana, 50, 56  
 Jano, 56  
 jener, Germ., 85  
 Jeres, 71  
 jeu, Fr., 54, 85

- 54  
Fr., 147  
še, Fr., 147  
er, 56, 71, 114  
147  
i-re, 72  
112  
71  
id, 113  
  
72  
72  
3, 52  
r, 72  
=κλη, 75  
σ, 75  
is, 52  
72  
92  
agon, 90  
don, 57, 90  
, &c., 72  
163  
131  
en, Germ., 63  
64  
81  
1  
1, 166  
υμι, 166  
nia, 52  
5  
1, 52  
3, 79  
33, 79  
Germ., 168  
a, Germ., 86  
95, 97  
54, 63  
54, 63  
st, 128  
, Germ., 157  
lich, Germ., 180  
n, Germ., 126  
ντινα, 81  
52  
26, 72  
λα, 92  
54, 88  
  
, 158  
νυμι, 166  
  
κρημαστο, 166  
κρυπτ, 75  
kuot, Germ., 156  
κυν, 52  
  
L, 73  
L = D, 73, 162  
L = N, 73  
L = R, 73  
L = STL or TL, 75  
L = U, 75  
L disappearing, 74  
L slipping, 75  
lacruma, 53, 54, 55,  
100, 162  
lachryma, 109  
lact, 46  
lactuca, 46  
lacu, 52  
lait, Fr., 46  
laitue, Fr., 46  
λανθαν, 163  
lapsili, 55  
larme, Fr., 54  
lato (part.), 75  
latum, 153  
lava, 52  
λαβαινα, 81  
leather, 55  
leciones, 50  
leder, Germ., 55  
leg-ere, 148  
λεισ, 53  
leisure, 51  
leur, Fr., 85  
LH, Port., 113  
lieu, Fr., 54, 85  
lièvre, Fr., 87  
lifeguards, 48  
liga, 55, 97, 100, 162  
Ligeri, 70  
like, 64  
limosina, It., 75  
linge, Fr., 70  
lingua, 100  
linqu, 53  
liquorice, 75  
lire, Fr., 64, 148  
λιτρο, 73  
LL, Fr., 113  
LL, Sp., 113  
LL = LI, 73  
loco, 54  
λογο, 59  
  
Loire, 64, 70  
loisir, Fr., 51  
longo, 84  
Louis, 54, 57  
love, 180  
loves, loveth, 95  
loveth, 99  
Lovick, 54  
lube-t, 180  
Lubitina, 180  
Lucipor, 148  
Ludwig, 54  
luego, Sp., 85  
luogo, It., 85  
lupo, 87  
  
M, 76  
M disappearing, 71  
M slipping, 78  
M=B, 76  
M=N, 76  
M=P, 76  
M=V, 76  
M=W, 77  
macestratus, 50  
macer, 53  
machina, 58, 79  
Mackenzie, 115  
Madrilenos, 56  
maere, 91  
maesto, 91  
mage, 58, 98  
magis, 140, 147  
mai, It., 147  
maigre, Fr., 53  
mais, Fr., 147  
maistre, Fr., 64  
maître, Fr., 98  
Majorca, 74  
mala, 55, 168  
μαλακιο, 47  
male, 147  
malice, 101  
μαλλον, 74  
Mallorca, 74, 113  
mand, 166  
mander, 79  
mand-o, 55  
manhood, 86  
mani, 159  
männer, Germ., 169  
μανθαν, 163  
manu, 77  
manuos, 159



- maritumo, 70  
 mas, Sp., 147  
 μασσο-μαι, 166  
 Μασσινος, 52  
 μάβ, 167  
 maus, Germ., 102  
 mavol, 140  
 maxilla, 168  
 maxumo, 108  
 maxumo, 70  
 may, 64, 126  
 meagre, 53  
 meet, 180  
 medials, 51  
 medio, 57, 70  
 μεγαλός, 164  
 μαιζόν, 158  
 μιλαίν, 166  
 μιλαίνα, 81  
 μιλασματ, 166  
 melior, 81, 157, 171  
 μελιν, 47  
 melt, 95  
 Melun, 57  
 μέμν, 76  
 μεμνημαι, 163  
 memini, 163  
 μεν, 77  
 men, 170  
 μένος, 163  
 menti, 163  
 mento, 166, 168  
 Menzies, 115  
 meo, 148  
 mere, 77  
 merg-o, 65  
 μεσημβριος, 48  
 μέσος, 70  
 mew, 22  
 μεχανη, 70  
 mezzo, It., 70  
 mi, Fr., 57  
 μίμ, 77  
 μιν, 166  
 μισματ, 166  
 mice, 170  
 might, 126  
 μιγ-νυμι, 110  
 mihi, 70  
 μικρός, 95  
 mild, 100  
 MIN or MER=MBR, 48  
 mind, 56, 79  
 mind, 167  
 minus, 147  
 misce, 96  
 miseria, 144  
 mit, Germ., 77  
 miti, 100  
 mix, 110  
 ML=MBL, 47  
 modo, 141  
 moeni-o, 102  
 moero, 102  
 mög-en, Germ., 126  
 moglie, It., 143  
 moi, Fr., 70  
 moins, Fr., 147  
 mois, Fr., 58  
 μελυβός, 47  
 μελυβός, 76  
 mone, 167  
 monerier, 131  
 moneris, 131  
 monetur, 131  
 mood, 55, 167  
 moody, 167  
 mor, 47  
 mother, 99  
 mother, 166  
 mouth, 168  
 mouton, Fr., 81  
 MR=MBB, 47  
 muchedumbre, Sp., 48  
 muger, Sp., 143  
 mulier, 143  
 mund, Germ., 168  
 munes, 102  
 munia, 102  
 musa (abl.), 46  
 muth, Germ., 55, 167  
 mutter, Germ., 166  
 mutton, 81  
 my, 83  
 N, 79  
 N silent, 79, 81  
 N=D, 80  
 N=L, 80  
 N=ND, 56, 79  
 N=NG, 79  
 N=S, 80  
 N=TH, 80  
 Ñ, Sp., 113  
 nachdem, Germ., 135  
 nadder, 82  
 nag-el, Germ., 154  
 nail, 64  
 nam, 82  
 Nan, 83  
 narra, 84  
 naunt, 83  
 nawl, 83  
 neath, 174  
 necutero, 103  
 Ned, 83  
 need, 55  
 neque, 140, 161  
 Nelly, 83  
 Nemetum, 85  
 Νεμωσσο, 85  
 νινικαυος, 174  
 νιν, 59  
 νιρβός, 174  
 nether, 174  
 νιν-αι, 174  
 neve, 140  
 new, 147  
 NH, Port., 113  
 ni, Sansc., 174  
 niemand, Germ., 56  
 νιν, 52  
 nisi, 140  
 nitro, 73  
 nix, 52  
 noce, 54  
 noch, Germ., 82  
 Nol, 83  
 Νομαδ, 70  
 nombre, Fr., 48  
 nombre, Sp., 90  
 Νομος, 59  
 nonce, 83  
 nosti, 140  
 noth, Germ., 55  
 notre, Fr., 98  
 nouvelle, Fr., 85  
 novo, 59, 147  
 now, 82  
 nu, Fr., 57  
 nuc, 53, 99  
 nucerum, 92  
 nuire, Fr., 54  
 nullius, 69  
 num, 82  
 Numida, 70  
 νυν, 82  
 nunc, 82  
 nunchion, 80  
 nuncle, 83  
 nuntio, 99

It., 85

ι, 99

84

U, 85

84

A, 86

l, 86

U, 85

A,

U, 85

, 84

, 85

35

86

, 173, 174

Sp., 148

me, 160

, 160

160

52, 53, 54, 148

56, 96

Germ., 136

84

55

82, 168

ι, 55, 162

Fr., 54, 148

102

ι, 102

, 102

e, Fr., 87, 148

o, 85

ia, 144

ι, 144

It., 56, 85

50, 86

50, 86

103

o, 86

128

160

, 77

, 158

r, 76

=O, 80

77, 86, 116

154

ι, 164

50

ι, 148

io, 144

, 140, 148

optine, 174

οπτ-μαι, 88

optumo, 173

οφρυ, 154

or, Fr., 85

or, 136

order, 90, 167

ordo, 80

ordre, Fr., 90, 167

oser, Fr., 85

οσσο, 52

ostio, 85

ιτι, 134

OU=ON, 103

ouir, Fr., 85

Quisconsin, 106

ουφαρ, 60

ourn, 91

ουθαρ, 60

ουτο, 118

ouvrir, Fr., 87, 148

ovum, 60

oxen, 80, 129

P, 87

P=B, 87

P=F, 87

P=M, 87

P=PF, 88

P=T, 88

P=V, 87

pa-bulo, 123, 168

paenula, 87

pain, Fr., 46

παις, 92

palumba, 53

pampre, Fr., 90

pand, 166

pani, 46

Papisio, 92

πα-ω, 168

Parka, 72

pas-to, 123, 168

pas-tor, 123

πατι, 168

pater, 146

patera, 90

παθι, 168

παθ-σι, 163

patina, 90

pauco, 54, 87

pauvre, Fr., 87

pavon, 88

paz, Sp., 110

ped, 55, 60, 168

πιδα, 76

πηδα, 57

pellic-ere, 90

pell, 60

pellucido, 90

peno, 168

πινθ-ος, 163

πιπονθα, 163

πιπωκα, 132

πιπτ, 53, 59

père, Fr., 100, 146

perimus, 143

perrupit, 98

πιτασματ, 166

πιταν-υμι, 166

peu, Fr., 54, 85

πηχυ, 160

pfau, Germ., 88

pfund, Germ., 88

φαιν, 166

φατη, 168

φαντι, 129

φασματ, 166

φατι, 95

φιν, 165

φισοιατο, 164

φισατο, 173

φιστιρο, 173

φλατ, 60

φλιγ-ματ, 164

φλιβ, 60

φρατιρ, 156

φυλλο, 74

φυν-ω, 122

Piacenza, 74

piano, It., 74

pieno, It., 74

pike, 95

piller, 93

πιπτ, 53

pitpit (Oscan), 53

plaga, 58

plaisir, Fr., 51

plcasure, 51

πλιον, 81

plod, 85

plumbo, 47, 76

plus, 81

ποδ, 168

Poen, 87, 102

πορ, 92, 148

poivre, Fr., 87

Polluc, 55, 162

pollice, 171  
 πολυδυνας, 55  
 pon, 81  
 poplico, 144  
 poplo, 140  
 popula-ri, 73, 88  
 pōpulo, 88  
 por, 148  
 πορφυρα, 87  
 possum, 128  
 postea, 77  
 postilla, 77  
 postquam, 135  
 ποσιν, 95  
 potesse, 140  
 potis, 98  
 poto, 132  
 praesenti, 121  
 praeterquam, 135  
 πρην, 60  
 probo, 60  
 promulga, 77  
 propterea, 135  
 prout, 135  
 proximo, 53  
 proxumo, 108, 110  
 prudenti, 140  
 ψιλα, 110, 155  
 πτελιμα, 88  
 πτελι, 88  
 puella, 90, 171  
 puer, 92, 98  
 pueri, 69  
 pueris, 69  
 puero, 148  
 pugna, 52  
 pugnando, 50  
 pugno, 52  
 puisque, Fr., 135  
 pulmon, 73  
 pulvis, 92  
 Punico, 102  
 πυνθαν-ομαι, 164  
 purpura, 87  
 Pwiheli, &c., 106  
  
 Q, 26, 89  
 quam, 135  
 quandoquidem, 142  
 quarto, 53  
 que, 53  
 quattuor, 160  
 queddo, It., 161  
 queo, 58

queue, Fr., 57, 85  
 quibus, 147  
 quick, 52, 179  
 quidem, 141  
 qui, 53  
 quis, 140  
 quo, 77  
 quoad, 77  
 quod, 55, 134  
 quoque, 161  
 quwhilk, 54  
  
 R, 90  
 R disappearing, 92  
 R alipping, 92  
 R=L, 90  
 R=N, 90  
 R=RN, 91  
 R=S, 91  
 R=W, 93  
 rabie, 70  
 rad-o, 55  
 rage, Fr., 48, 70  
 raggio, It., 50  
 ragione, It., 50  
 rain, 64  
 ραν, 166  
 raison, Fr., 70  
 ralla, 55  
 ρασματ, 166  
 ration, 70, 80  
 reccidi, 144  
 recupera-re, 70  
 red, 55, 92  
 redenntis, 103  
 redi, 147  
 rediit, 98  
 réduire, Fr., 70  
 réfert, 78  
 rega-m, 125  
 ρηγ-νμι, 93  
 rei, 148  
 reihe, Germ., 86  
 reppuli, 144  
 requiro, 69  
 resemble, 148  
 ρεζ, 93  
 Richborough, 88  
 rivali, 73  
 roche, Fr., 53, 88  
 roon, 79  
 roth, Germ., 55  
 rone, Fr., 85  
 rouge, Fr., 48

Roussillon, 73  
 row, 86  
 rumusculo, 92  
 run, 91, 92  
 rupe, 53  
  
 S, 94  
 S disappearing, 95, 96,  
 97  
 S=SH=SCH, 95  
 S=TH=STH,  
 S=Z,  
 sache, Fr., 70, 88  
 sacramento, 54  
 Sagunto, 95  
 sail, 64  
 sal, 158  
 sali, 67, 74  
 Salmantica, 67, 73  
 salt, 158  
 sans, Fr., 46  
 sapiam, 70  
 saw, 65  
 say, 64, 112  
 σβει, 81, 165  
 scala, 55  
 scand-o, 55  
 scapula, 53  
 schin, 26  
 schlaf, Germ., 74, 95  
 schliess-en, Germ., 55,  
 96  
 schluss, Germ., 75  
 schweiss, Germ., 55, 96  
 schwert, Germ., 59  
 schwester, Germ., 96  
 schwieger, Germ., 96  
 scribēbam, 128  
 sribēris, 92  
 scribis, 128  
 scribit, 129  
 scribitis, 129  
 scribo, 77  
 scribumus, 70  
 scribunt, 129  
 scrū-ta, 75  
 scum, 53  
 SD=DS, 96  
 secord, 81  
 sed, 100  
 sede-o, 55  
 seh-en, Germ., 67  
 seigneur, Fr., 79  
 sein, Germ., 121

- 55  
 , Fr., 148  
 146  
 it, 146  
 Sp., 79  
 165  
 i, Fr., 124  
 is, Fr., 124  
 , 165  
 , It., 124  
 146  
 , 46, 67  
 it, Fr., 54, 147  
 im, 81  
 io, 97  
  
 26  
 3  
 86  
 , 126  
 5, 75, 96  
  
 17  
 54  
 59, 103  
 Germ., 87  
 37  
 It., 79  
 59, 103  
 70  
 148  
  
 term., 121  
 6, 147  
 Fr., 70  
 Germ., 166  
 , 94  
 m, 142  
 36  
  
 10  
 S, 96  
 75  
 υμῖ, 166  
 α, 166  
 75, 95  
 75, 95  
 4  
 5  
 35  
 95  
 16  
 96  
 r., 146
- soif, Fr., 70  
 sol, 84  
 soll-en, Germ., 126  
 somno, 74, 96  
 sondern, Germ., 100  
 soot, 157  
 σοφία, 58  
 σοφρον, 81  
 σοφροσυνη, 81  
 sopor, 74, 96  
 soror, 96, 146  
 sorrow, 65  
 sound, 56  
 SP=PS,  
 sparklin, 79  
 sparg-o, 65  
 spatula, 53  
 speak, 93  
 speiche, Germ., 86  
 σπικ-ω, 65  
 spera, 154  
 spern, 91  
 σφην, 95  
 σφινδον, 95  
 spike, 95  
 spoke, 86  
 spolio, 74  
 spopondi, 130  
 sporn, Germ., 91  
 sprechen, Germ., 93  
 spume, 53  
 sta, 154  
 stand, 68, 164  
 σταφι, 154  
 star, 91  
 σταθ-μο, 164  
 σταχυ, 154  
 στιγ, 95  
 steh-en, Germ., 66  
 στιλλ, 164  
 stella, 91, 154  
 stellen, Germ., 164  
 stern, Germ., 91  
 stlato, 75  
 stiliti, 75  
 stloco, 75  
 stood, 164  
 stream, 86  
 στριφ, 95  
 stroke, 86  
 strom, Germ., 86  
 stru, 52  
 stumble, 95  
 suade, 56, 96
- suavi, 56, 96, 156  
 sub, 67, 87  
 subiit, 98  
 sudor, 55, 96  
 Suevo, 56, 96  
 sugar, 94  
 sūm or summ, 76  
 sum, 77, 128, 153  
 summo, 76  
 sumpsit, 87  
 sumus, 127, 147  
 sunder, 100  
 suo, 148  
 supellex, 90  
 sus, 67  
 süß, Germ., 96, 157  
 sweat, 55, 171  
 sweat, Germ., 96  
 sweet, 96, 171  
 sword, 59, 60  
 sylva, 109  
  
 T, 99  
 T disappears, 100  
 T=C, 99  
 T=D, 55  
 T=L, 100  
 T=ND, 100  
 T=ST, 99  
 T=TH, 99  
 tace, 147  
 tafel, Germ., 103  
 tag, Germ., 55  
 tagr, Goth., 53  
 tais, Fr., 147  
 tali, 129  
 tam, 82, 129  
 tame, 55  
 tamen, 148  
 tandem, 148  
 tanto, 129  
 τας, 88  
 τας, 92  
 Tartesso, 53  
 taub, Germ., 55  
 taube, Germ., 55  
 ταχυ, 165  
 τα, 53  
 tear (subst.), 100, 162  
 tear (verb), 100, 162  
 teg, 95  
 τειν, 165  
 τειν-ις, 164  
 tempta, 87

- ten, 55  
 tend, 56, 165  
 tendre, Fr., 56  
 tene, 165  
 tenello, 90  
 tenues litterae, 51  
 terra-cotta, It., 54  
 τῆρας, 53  
 τῆραι, 165  
 tetuli, 130  
 τετυμμαι, 76  
 τετυφα, 128, 130  
 thal, Germ., 55  
 thaler, Germ., 55  
 θαλον, 165  
 that, Germ., 55  
 that, 117, 134  
 thau, Germ., 55  
 the, 118, 129  
 theil, Germ., 55, 86  
 thier, Germ., 175  
 θα, 154  
 then, there, 118  
 θε, 60  
 they, 153  
 thief, 55  
 thin, 99  
 thine, 55  
 think, 55  
 this, 129  
 θαρ, 60  
 θαβ, 60  
 thorn, 55  
 thou, 55, 99  
 three, 99  
 θηνη, 60  
 through, 55  
 throw, 99  
 thrust, 99  
 θυγατρι, 157  
 thump, 99  
 thunder, 55, 56  
 θυρα, 157  
 thu-n, Germ., 55  
 thur, Germ., 157  
 thy, 83  
 tibi, 147  
 tibicen, 69  
 tie, 97, 100, 162  
 tief, Germ., 52  
 tiendral, Fr., 56  
 tight, 97, 162  
 Τιμοσιος, 94  
 tingu, 64  
 τι, 53  
 tlato, 75  
 τλαμον, 75  
 τληται, 75  
 τα, 116, 129  
 tochter, Germ., 157  
 tod, Germ., 55, 86  
 to-day, 119, 129  
 toe, 55  
 token, 86  
 toll, 75  
 τολμη, 75  
 τον, 76, 145  
 tongue, 55, 100, 162  
 tooth, 55, 81, 168  
 tout, Fr., 85  
 tot, 129  
 trah, 52  
 traum, Germ., 55  
 τρις, 95  
 triste, 58  
 tristitie, 58  
 τυ, 95  
 tuber, 76  
 tudine=dambre, 48  
 tug, 55  
 tuli, 153  
 tum, 82, 129  
 tumble, 95  
 tune, 76  
 tuo, 148  
 τυττ, 88  
 τυπτι, 100  
 τυπτισαι, 128  
 τυπτιται, 129  
 τυπτιτε, 128  
 τυπτιτον, 80  
 τυπτω, 77  
 τυπτομαι, 77, 128  
 τυπτομιν, 127  
 τυπτομεις, 80, 127  
 τυπτομοιθα, 94, 165  
 τυπτομσα, 81  
 τυπτομσι, 103  
 tusk, 97  
 twelve, 53, 56  
 two, 55, 60, 147  
 U, 102  
 U consonans, 105  
 U = A, 102  
 U = AU, 102  
 U = E, 102  
 u = oi = oe, 102  
 ubi, 54, 147  
 ubrir, Sp., 148  
 Ulixé, 55, 162  
 ullo, 158  
 ulula, 59  
 umbrella, 90  
 umquam, 54  
 ungu, 64  
 union, &c. 112  
 uno, It., Sp., 116  
 untoward, 173  
 uomo, It., 67, 157  
 ύπας, 74  
 ύπα, 67  
 ūr, 91  
 urgue-o, 64  
 ur-o, 102  
 ύς, 67  
 usher, 85  
 usk, 97  
 uter, 54  
 ut, 134, 145  
 V, 104  
 va, Fr., 153  
 vado, 57, 155  
 vaenni, Icel., 171  
 vaincre, Fr., 70  
 Valerio, 92  
 vas, Fr., 57  
 vasta, 155  
 Vau, 26, 105  
 vegliare, It., 147  
 veh, 52  
 vehementi, 97  
 veiller, Fr., 147  
 vel, 136  
 velim, 59  
 vell-es, 59  
 velle, 90, 171  
 vendange, 70  
 ven-es, 179, 180  
 vên, 130  
 věni, 179  
 venter, 155, 165, 166  
 vento, 165  
 venusto, 180  
 veo, 147  
 ver, 60  
 verbo, 57  
 vermi-s, 59  
 verruca, 59  
 vesc-or, 121  
 Vesevo, 102

- 4, 55  
 95  
 ), 60  
 60, 102  
 , 96  
 )1  
 imo, 81  
 54  
 , 81  
 6  
 6, 147  
 58, 98, 140  
 140  
 ., 100  
 ii, Fr., 56  
 is, 58  
 40,  
 147  
 48, 96, 159,  
  
 58  
 0  
 ia, 70  
 5, 53  
 0  
 6  
 rb), 146  
 06  
 2, 179  
 Fr., 147  
 Fr., 147  
 r., 57  
 , 92  
 io, 72  
 it, 146  
 59  
 59  
 0  
 , 59  
 59  
  
 5  
 , 155  
 h, 129  
 5, 155, 173  
 35  
 59  
 nes, Germ., 122,  
  
 erm., 55, 95  
 21, 153  
 65, 97  
  
 wasser, Germ., 95  
 waste, 155  
 wax, 110  
 well, 176  
 welt, Germ., 93  
 womb, 166  
 went, 153  
 were, 92, 121  
 wes-en, Germ., 121  
 what, 55  
 when, 136  
 which, 54  
 while, 136  
 whips, 97  
 who, 60, 67  
 whole, 60, 86  
 wick, 179  
 wider, Germ., 77  
 will, 126  
 winder, 93  
 wink, 74  
 wish, 81  
 with, 77  
 withstand, 77  
 wohl, Germ., 176  
 wola, Germ., 176  
 wolf, 87  
 woll-en, Germ., 126  
 womb, 166  
 wool, 59  
 word, 55, 57  
 work, 59, 93  
 world, 93  
 worm, 59  
 wort, Germ., 55  
 would, 126  
 wove, 86  
 wreak, 93  
 wrought, 93  
 wubbish, 93  
 wuth, Germ., 167  
  
 X, 108  
 X=C, 109  
 X=G, 110  
 X=H? 110  
 X=PS, 110  
 , 166  
 , 63, 66  
 , 66  
 , 166  
  
 , 66  
 , 63  
 Xeres, &c., 109  
 , 166  
 , 166  
 , 66  
 XS (Latin), 108  
 X2 (Greek), 108  
 , 63, 66  
 , 67  
 , 166  
 , 166  
 , 110,  
  
 Y, 111  
 yard, 64  
 yate, 64  
 yave, 64  
 yawn, 64  
 yclad, 64  
 yclept, 64  
 yellow, 64  
 yesterday, 64  
 yet, 113  
 yode, 64  
 yoke, 112  
 yon, 85  
 you, 113  
 youth, 113  
  
 Z, 114  
 Z=G, 114  
 Z=Y, 115  
 zähm-en, Germ., 55,  
 84  
 zahn, Germ., 55  
 Zauvda, 95  
 , 55  
 Zaryto, 56  
 zehe, Germ., 55  
 zehen, Germ., 55, 67  
 zeichen, Germ., 86  
 zephyro, 109  
 Zu, 71  
 , 71  
 ziehen, Germ., 55, 66  
 zona, 109  
 , 165  
 , 165  
 zunge, Germ., 55  
 zwey, Germ., 55

# CORRIGENDA.

---

Page	Line	For	Read
10	1 (note)	a	at
24	5 from bottom	include	includes
67	14	Salamantica	Salmantica
70	26	reduscere	reducere
91	33	hosta	hasta
95	5	Ποσειδαν	Ποσειδαν
7		Π	Η

















